dance magazine

MAY, 1951

35 CENTS

In this issue:

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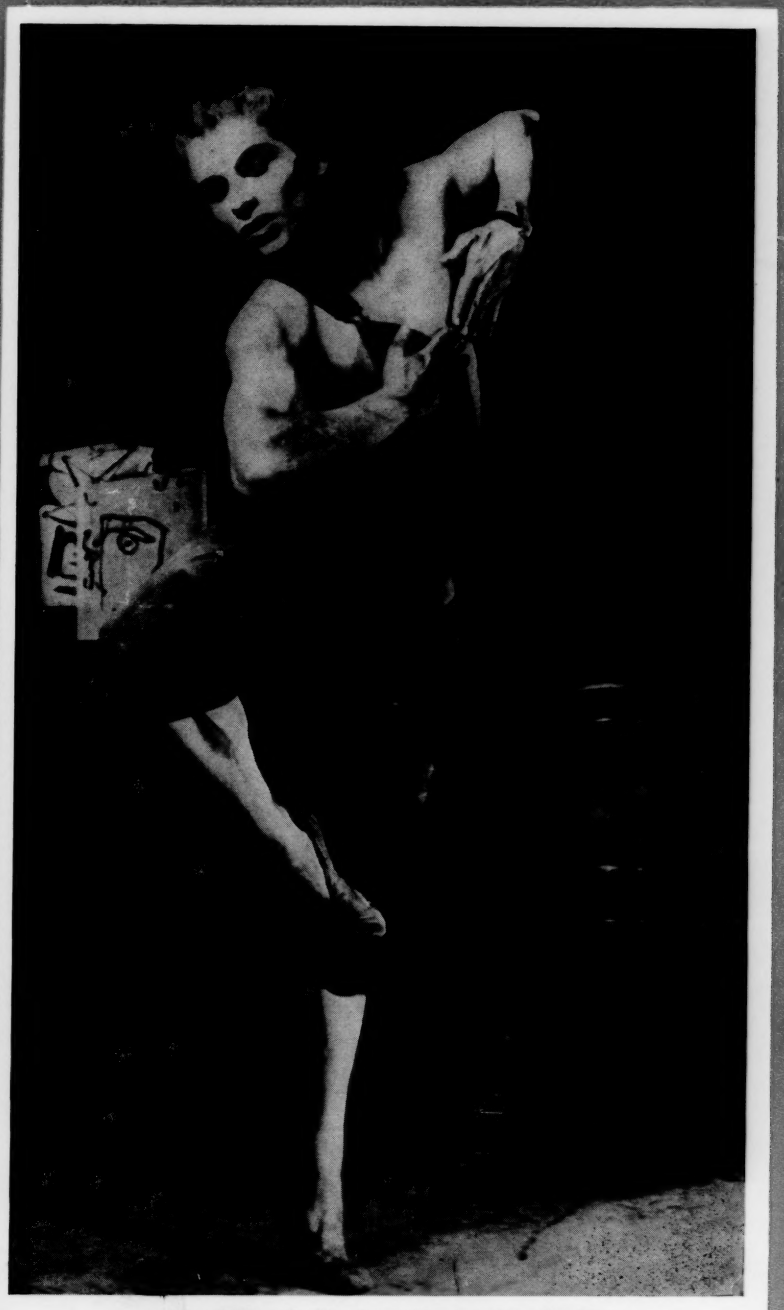

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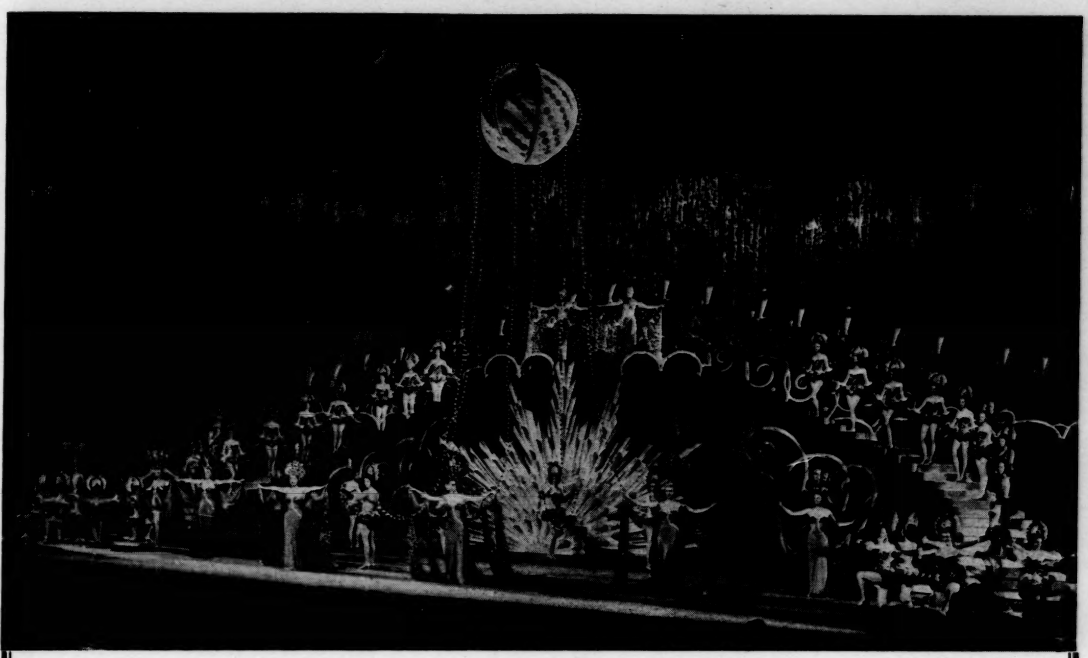

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calendar of events

in New York City

MAY, 1951

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May 4 — at 3:30 p.m. and 8:30 p.m.
Sujata and Asoka in dances of India and Tibet, at the American Museum of Natural History.

May 12 — at 2:30 p.m.
Rebecca Harris in dance-play, "Choreographically Speaking" with script by La Meri, narrated by Jack Lotz, at the Carnegie Recital Hall.

May 12 — at 8:40 p.m.
STAGE FOR DANCERS Repertory Company in group and solo works of the season by Fred Berk, Alwin Nikolais and Daniel Negrin, at the Dance Center of the 92nd Street YMHA.

May 12 — at 8:40 p.m.
Emily Frankel, Mark Ryder and company, at the 92nd St. YMHA.

May 17 — at 8:40 p.m.
Lakshimi in dances of India, accompanied by Wasantha Wana Singh, at the 92nd St. YMHA.

May 18 — at 3:30 and 8:30 p.m.
Jose Limon and company in Theatre in Dance" at the American Museum of Natural History.

May 19 — at 8:40 p.m.
Choreographers Workshop — at the 92nd Street YMHA.

May 19 — at 8:40 p.m.
Recital by faculty of the Bar Harbor Summer School of Dance: **Ronne Aul**, etc. at the 92nd St. YMHA.

May 20 — at 3:00 p.m.
Walter Terry, in "Open Interview" series; guest choreographer, **Florence Rogge** — at the 92nd St. YMHA.

May 25 — at 8:30 p.m.
The **Playhouse Dance Company**, with **Alwin Nikolais**, at the Henry St. Playhouse.

May 25 — at 8:30 p.m.
Salvatore Guida in solo recital, at the Barbizon Plaza Recital Hall.

May 25 — at 8:30 p.m.
Daniel Negrin and **Donald McKayle** in joint recital — at the Hunter Playhouse.

May 26 — at 8:40 p.m.
Leticia Jay and **B. Menon**, in joint recital of Eastern dances — at the 92nd Street YMHA.

May 27 — at 3:00 p.m.
Walter Terry in final "Open Interview" of the series; guest choreographer, **Agnes de Mille** — at the 92nd Street Y.

May 28 — at 8:30 p.m.
The **Playhouse Dance Company**, with **Alwin Nikolais**, at the Henry St. Playhouse.

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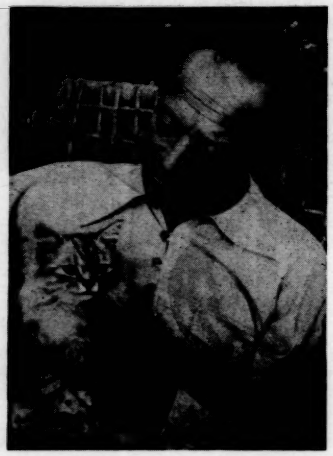
Via the GRAPEVINE

With the passing of **Adolph Bolm** on April 16, the remnants of the diminishing patrician society which was once the Imperial Russian Ballet was depleted by still another of its unique figures. Bolm died in his Hollywood home at the age of 66; the cause of death was given as heart failure, an ironic finale for one who had danced a long and triumphant career with a serious heart condition.

Adolph Bolm, born in St. Petersburg in September, 1884, was one of that Olympian



Recent informal shot of Adolph Bolm in his Hollywood home. The dancer passed away April 16th.

company which numbered also Pavlova, Fokine, Nijinsky, Karsavina. He entered the Imperial School of the Maryinsky Theatre at the age of 9; was graduated in 1904; partnered the great ballerinas of the Maryinsky in the period 1904-09. He left Russia in 1909, never to return. He was one of the fabulous company of Diaghilev which bowed to Paris and the Western world in 1909; thereafter he remained with Diaghilev until 1917, concluding the last American tour of the company. Bolm remained in America, convinced that the future of dance was centered there, and in this belief, was one of the first great pioneers for ballet there.

Bolm was with the Metropolitan Opera as co-maitre de ballet with Rosina Galli for two seasons between 1917 and 1919; later toured the country with his own Ballet Intime. In 1920 he joined the Chicago Opera as choreographer, and there, in collaboration with John Alden Carpenter, created one of the first purely American ballets, "Birthday of the Infanta", in which Ruth Page was starred. Bolm remained in Chicago throughout the Twenties, then transferred to San Francisco early in 1930 to work with the San Francisco Opera. In 1935 he repaired to Hollywood, where he settled and spent the remaining years of his life as teacher and choreographer in film and concert, except for a brief period in 1940 and 1942 when he came East for appearances with Ballet Theatre. It was for Ballet Theatre that he re-created his original role of Pierrot in Fokine's CARNAVAL, and for them also staged PETER AND THE WOLF, and later in 1942 appeared as the Blackamoor in PETROUCHKA, a role he had created in the Diaghilev company.

Among Bolm's illustrious pupils are numbered **Martha Graham, Agnes de Mille, Ruth Page, Sono Osato, Nana Gollner,** and many others.

A biography of the dancer's life is in preparation by **Richard Hubbell** and **Kyra Bolm Hubbell.**

•

The present issue of DANCE Magazine, respectfully dedicated to those who make and perpetuate ballet in France, is, among other things, an humble birthday offering to the great city of Paris on its bimillenaire, since the making and perpetuation of ballet in France is so strongly centered in Paris, now and yesterday.

As it is well known that one's personal taste in art is perhaps the most sacred thing in the world, ASPECTS OF FRENCH BALLET SINCE THE LIBERATION, is offered most humbly also to those who have the intellectual curiosity to probe for the reasons behind the taste which produces French ballet, whether to our national taste or not.

The present survey makes no effort at comparison with other national ballet; conclusions drawn are the reader's own responsibility. It must be offered as an apology, however, that no space has been given to the aspect of music in French ballet. While the role of the composer is not inconsequential, other factors emerge from this study which point to the fact that the designer and other influences in political, artistic and social life had greater impact in shaping French ballet since the Liberation than had the composer. But the chief reason for this fault of omission lies in the physical prohibition of space, which also affected the scope of the other subjects published herein.

Even in necessarily abridged form, the present issue is offered as an affectionate token to brothers in dance across the sea, as a sign that our interest in dance is not and never will be provincially self-centered.

•

With the co-operation of the Cultural Relations division of the U. S. State Department, **Ballet Theatre** will fly its entire company with a repertory of fifteen ballets to South America via Pan American Airways. The company, headed by Alicia Alonso, Igor Youskevitch, Mary Ellen Moylan and John Kriza, will open in Rio de Janeiro at the Teatro Municipal on May 21st; will later appear in Sao Paulo, Montevideo and Buenos Aires; in all, the tour will last eight weeks. The company returns to New York in September for a season at the Metropolitan Opera House.

. . . **Ballet Russe de Monte Carlo** has definitely signed to appear at the Hollywood Bowl in July, its first booking following the conclusion of its annual national tour which came to a close in Boston on April 28. . . . **Jose Limon** returns to New York early in May after a triumphant season in Mexico City, where he taught under the patronage of the government of Mexico and staged three new works, all coloured by Mexican subjects. Of these, he will bring two to New London this summer, when his DIALOGUES AND TONANZITLA will be presented the week of August 13th at Connecticut College in the 4th annual American Dance Festival. . . . Ballet, made in France, is slated for American video some time late this year, when the March of Time unveils an ambitious series of ballet programs to be created especially for TV by famous film producer Jean Benoit-Levy. There will be 26 programs, the first group of thirteen to be ready in August, the second in December. Scoring and choreography are already under way and all ballets made for this series will be originals. **Janine Charrat** will appear as dancer and choreographer in four of these originals; **Jean-Louis Barrault** will create pantomimes for one. . . . The first time the sensational **Paul Steffen Dancers** have been seen in the U. S. A. since their return from Europe last month was on the Ed Wynn TV show on April 4th. . . . On May 13th the entire body of the **School of Ballet Repertory,** headed by **Thalia Mara** and **Arthur Mahoney,** will appear on a televised program called "Prologue to Ballet" over Station WABD, Channel 5. . . . The Indian dancer **Radha** prior to her return to India, appeared in a private recital of classic dances of the Bharata Natyam school, seldom seen here in such purist style, at India House on April 20th under the distinguished patronage of Sir Benegal Rau, before an audience composed of notables in society, theatre and press. . . . Over 300 kids showed up for the annual auditions for entry to the **H. S. of Performing Arts** in New York. This annual affair, resembling a five-day rout, simmered the entrants down to 62, who finally made the grade after passing a board of judges headed by honorary judge John Martin and the faculty of the school. Recent graduates of the School have done remarkably well for themselves in musical comedy and other fields. . . . **Ruth Page,** after a brief holiday in Spain, spent at Seville during Holy Week, flew to Paris to join the reorganized Ballets des Champs Elysees as choreographer of an opus called IMPROMPTU AU BOIS. This work has a libretto by Miss Page, a score by Jacques Ibert and decors and costumes by George Wakhevitch. The company, which includes such principals as **Roger Fenenjois** and **Youly Algaroff,** goes to Germany in May for a tour, and in June leaves for a three month tour of South America. Miss Page will accompany the group to Germany for their opening and then return to America. . . . The 32 week academic year at the Ethnologic Dance Center closes May 4th and reopens the middle of September. The Academy of Ethnic Dance of the Center is conducting exams during the week of

April 30th, closing the 4th year of graded academic courses. Oral and written exams are given by **La Meri,** personally. . . . **Fern Helscher,** once the press agent for Ted Shawn's men's group, has set herself the unimaginably provocative task of writing a book about the true story behind this hallowed group. Can you imagine the sales? . . . Speaking of **Ted Shawn,** the master's inimitable annual news letter sent to friends (". . . in lieu of the Christmas card I didn't send and with thanks for the one YOU did . . .") discloses that he had a busy winter, preceded by the birth of three new dances, one right after another, which we hope to see on one or more of the coming Jacobs Pillow Festival program. The Festival, now in formative process, boasts appearances of a new company headed by **Antony Tudor,** who will create originals for five consecutive weekend programs, using one or more "name" dancers to augment the group with each change of program. Among the "names" to be expected are those of **Diana Adams** and **Laing, Nora Kaye** and **Tanaquil LeClercq.** Other headliners will be **La Meri, Peter di Falco, Myra Kinch, Jose Limon, Jean Leon Destine, Iva Kitchell** and popular ballroom team **Harrison and Fisher,** probable but not confirmed. This listing is incomplete. The faculty at Jacobs Pillow, this year in its 10th season, consists of **Antony Tudor, Margaret Craske, Myra Kinch, Jose Limon, La Meri, Josefina Garcia, Elizabeth Burchenal, Jean Leon Destine, Ruth St. Denis, Ted Shawn, Joseph Pilates, Carol Lynn** and **John Christian.** The curriculum is divided into three categories: ballet, modern and ethnic; special courses in pedagogy, body conditioning, kinesiology, fundamentals of movement and stagecraft are offered also. . . . Ted Shawn was otherwise occupied during April helping Genevieve Oswald, dance reference librarian of the New York Public Library, to classify and sort the staggering whole of the Denishawn collection, which has been moved from the Museum of Modern Art to the Library, for eventual exhibit. . . . Even a haystack will yield needles, if you look hard enough for them. The gigantic work of research done on the Metropolitan Opera Ballet story in the January, 1951 issue of DANCE Magazine yielded a few. The dancer identified as **Eva Swaine** in the photo with Mme. Cavalazzi on page 26 is **Florence Burns;** the etching on page 21 is by **Troy Kinney** and the three principals are **Eva Swaine, Loretta Glynn** (en travestie) and ballet mistress **Pauline Verhoeven,** and not **Galli** and **Bonfiglio,** as asserted. The text of the story does not fully stress that Mme. **Adeline Genee,** the great Danish ballerina, came to the Met during the season 1912-13 purely as a guest artiste for an appearance in COPPELIA and not, as a few readers have interpreted the author's meaning, as premiere danseuse of the season. . . . **Federico Rey** and **Pilar Gomez** topped a tour of upwards of 50 concerts by showing new dances in their April 28th concert in New York at the Needle Trades Auditorium. The Spanish team, abetted by accompanist Silvio Mascarelli, braved the flu and other horrors in their push through the bush. At least a few situations provided comic relief from the strain of the tour, as reported by Mr. Rey. In one western town, Rey was backstage warming up his castanets for a performance when the president of the local music society appeared, attracted by the sound, stood there a moment in fascinated silence and then, observing that the dancer was holding the castanets close to his face, said, **"What's that making that funny noise? Is it an electric shaver?"** . . . **Michael Kidd** won this year's "Toni" for his choreography in GUYS AND DOLLS, awarded by the **American Theatre Wing** to him and seventeen other artists in various branches of the theatre for distinguished performance. The ATW event is an annual; awards are made in the name of the late Antoinette Perry and consist of hard cash, as well as publicity. . . . A delightful story concerning a preacher who stepped into tap shoes to earn enough money to support his church comes to us by grace of CBS-TV. The Rev. **Billy Bailey,** brother of

continued on page 47

Carmelita Maracci stages her first work for Ballet Theatre, seen at the Metropolitan Opera House in company's April season. Rehearsal of "Circo de Espana" (meaning "Spanish Circus") takes place here with choreographer Maracci (left) coaching Jan Hollis, Paul Godkin and Virginia Barnes.

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the season in review

by

Doris Hering

THE DYBBUK,
a dance play by Anna Sokolow
presented at the Studio Theatre, New York, March 11, 18 and 25

Anna Sokolow wears sincerity like a banner — a sturdy, appealing banner. But, unfortunately, sincerity is only one ingredient in the creation of a work of art. Many other more formal elements are needed to give a work sweep and render it communicative. And these elements were often lacking in Miss Sokolow's version of THE DYBBUK presented on March 11, 18, and 25 at the Studio Theatre.

THE DYBBUK is a play based upon the Chassidic legend of Channon, a young student who dies when his beloved, Leah, is forced by her father to marry another man. The soul of Channon becomes a vagrant, or "Dybbuk," and enters Leah's body. During the wedding, she refuses to go through with the ceremony. The rabbi drives the Dybbuk out, but Leah chooses death so that she may again be joined with Channon.

As a basis for colorful theatrical representation THE DYBBUK contains rich material. The central character of Leah has romantic beauty. The scene of the Dybbuk in struggle with the rabbi is staunchly dramatic. And the wedding with its traditonal dances and its tense scene of the girl's refusal to marry offers fine opportunity for creative embellishment.

But the very color and variety of the material and the fact that Miss Sokolow endeavored to give equal value to words, mime, and dance, presented problems. Some sort of unifying thread was needed so that one could be carried through the transitions from one medium to another. And that thread should have been the character of Leah. Instead, the work was episodic with Leah stepping in and out of focus.

The greatest strength of Miss Sokolow's version of THE DYBBUK lay, therefore, not in her over-all sense of theatre, but in her ability to make non-dancers look as though they were dancing. In some segments, Channon **(Richard Malek)** and the actors who played the various functionaries of the synagogue moved more simply and expressively than the dancers.

The most extended use of dancing was made in the traditional-type material for beggars and guests at the wedding. But here Miss Sokolow made the mistake of changing key rather abruptly into a passionate, "modern" solo for herself as Leah. It seemed too personal for its dramatic context.

It is difficult to do much in the way of scenery and lighting in the modest little Studio Theatre, and so the performance had an impoverished look — perhaps more so than was necessary.

The musical score by Siegfried Landau was one of the high spots — a perfect blending of tradition and originality. It was played with sweetness and sensitivity by a small ensemble conducted by Mr. Landau. The ensemble also contributed some interesting overture music by Prokofieff, Landau, and Joel Engel.

•

JUDITH MARTIN and Company
at the Master Institute Theatre
March 18, 1951

Judith Martin's concert with group on March 18 at the Master Institute was a pleasant surprise. Prior to this concert, Miss Martin's works (like APPARITION and BIRDS) had emphasized cleverness of line and structure. Since this kind of cleverness comes from the mind and not from the heart, the feeling was one of ingenuity rather than spontaneity.

But in her program of March 18 the missing dimension began to make itself felt. This was particularly true of the new group piece. IXTLAN, an anthropological fantasy based upon a primitive culture of Central America known for its production in sculpture of happy, smiling faces. Miss Martin tried to dig underneath and depict the harmonious existence of a happy people.

In the first section, called "Mother and Children," the group moved in the slow, peaceful legato characteristic of oriental dance. The oriental touch was carried out in the colorful score by Ivan Fiedel.

The second section called "A Silly Little Dance," used squared arms and second position pliés as its movement theme. It tended to slip back into Miss Martin's weakness of perverse cleverness.

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...in the spotlight

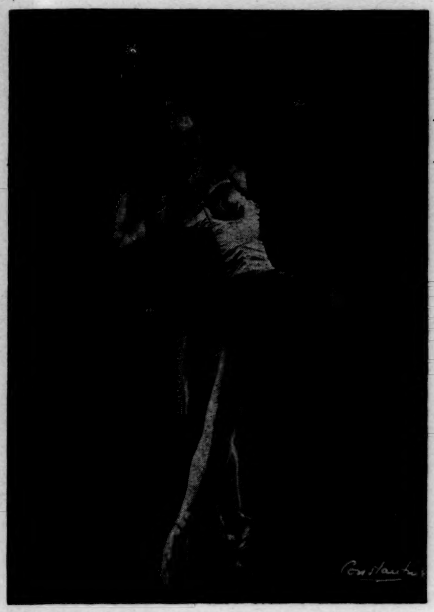

photo by constantine

BARBARA BAILEY A leading dancer of the Coronet Ballet Company in the ballet "La Grand Valse". The company's headquarters are in Hollywood; it's director, Lasar Galpern.

photo by barbara morgan

DANIEL NEGRIN This dancer makes two New York concert appearances in May, the first with the STAGE FOR DANCERS Repertory Company at the 92nd St. YMHA on May 12th, in a program including his own opus for the group, "Toccata" (of Prokofieff); the other appearance jointly with Donald McKayle May 25th at the Hunter Playhouse. Mr. Negrin has been seen in recent Broadway musicals, such as "Annie Get Your Gun" and "Lend An Ear".

photo by walter strate

RONNE AUL One of the auspicious concert debuts of the year was made on April 7th at the Dance Theatre of the 92nd Street YMHA by Ronne Aul. This dancer, although a comparative newcomer, has already distinguished himself in appearances with the New Dance Group and recently in a Broadway production of PETER PAN. His coming appearances, both as choreographer and dancer, are eagerly awaited.

REBECCA HARRIS The distinction of being the first graduate of the Ethnologic Dance Center School (director and principal, La Meri) falls upon Miss Harris, whose concert appearance on May 13th at Carnegie Recital Hall is sponsored by the E.D.C. as part of its program for graduate students. Miss Harris will appear in a varied program of ethnic dance, representative of all that the four year curriculum of the E.D.C. stands for.

in the spotlight

in CONCERT

the choreographers workshop

"Mediaeval Dances", a suite by Valentina Oumansky, first shown by Choreographers Workshop in concert at the Studio Theatre February 11, 1951, was among other ballets taken by that group to Bermuda in April for its first extra-national appearances. The group shown here are Deirdre Stone, Patricia Phillips, Raimonda Orselli and Barbara Boucher.

photo by Auro Roselli

in VARIETY

the paul steffen dancers

A quintette of modern dancers with the singular distinction of having had no vacation in three years, the Paul Steffen company is a group which formed from a unit in the Jack Cole group which appeared in the musical MAGDALENA in 1947-48. Headed by Paul Steffen, they reformed ranks as a nightclub and variety act with dances on the concert level for a debut at the New York Latin Quarter in 1948 and have since been booked into the top spots in Europe and America for three unbroken years. This circuit has included the Lido in Paris, followed by Nice, Madrid, Switzerland, Rome, Copenhagen, Amsterdam, Brussels, back to America in 1950 to the Desert Inn at Las Vegas, the Copa City in Florida, Chez Paree in Chicago, Sans Souci in Havana.

Interesting to note is the fact that although all the dancers are ballet-trained, the dances are "modern"-derived. They have rhythm, story element and terrific pace, and show the influence of master stylists Jack Cole, Carmelita Maracci and Lester Horton, all of whom were teachers of the group's choreographer and leader, Mr. Steffen. The company is stunningly costumed by Pierre Balmain. In Europe, the company has been compared by critics to the Ballets Jooss.

The group in the picture above, dancing "Blues for 5", is composed of Bill Miller, Bud Thomson, Rita Charisse, Marjorie Pragon and Paul Steffen. The company is slated for a run at the Roxy, then a season in Mexico City.

aspects of French ballet since the Liberation

1 THE DANCER

BY MARY CLARKE

BEFORE embarking on any discussion of French dancers I think it is essential to say that the individuals I may write about are not necessarily French by birth or parentage; only their artistic pedigree and style have been taken into account and if that seems typically French then it is no concern of this essay whether the dancers were born in Paris or Omsk or Tomsk.

During the last five years the very words "French dancer" have acquired a much stronger meaning and flavour than they had in the pre-war period. There have been good dancers in France ever since Louis XIV founded his Academy de la Danse and in many periods they have been internationally pre-eminent; but in our century most of them had remained in Paris or been swallowed up in international companies. The sudden flowering of talent that followed the Liberation revealed a strong native style and succeeded in exporting it to several continents.

This is all the more remarkable in view of physical conditions in Paris in the winter of 1944-45. Transport was chaotic, theatres unheated, lighting erratic; every physical obstacle stood in the dancers' way and one can only assume that it was some tremendous spiritual conviction that carried these young artists through.

It was in the winter of 1944-45 at the already historic "Vendredis de la Danse" at the Theatre Sarah Bernhardt that these young dancers first indicated that they might exert influences capable of strongly affecting the development of French ballet. In front of an audience wrapped in rugs and warmed themselves by a stove that their parents stoked, Petit and Charrat danced and created ballets in association with many others — some experienced, like Jeanmaire and Roger Fenonjois; some, like the young Pagava, little more than children. There Petit danced fragments of GISELLE with Nina Vyroubova and a new romantic ballerina was born. Musicians and artists were immediately excited by the potentialities of these dancers and almost inevitably the concatenation of talents resulted in a new ballet company.

Les Ballets des Champs Élysées was formed in October 1945 under the artistic direction of Boris Kochno, and for the next three years this company epitomised the most exciting aspects of French dancing. Its name became synonymous with a chic and elegant style, a freshness of approach and an innate wit, backed by an excellent academic technique, the legacy of the Opéra School and the great Paris teachers.

The company's possibilities seemed limitless and in its early years the output of new ballets was peculiarly suitable for the exhibition of its dancers. Many of the reputations that were made in those years, many of the gifts that emerged, owed their discovery to the creative genius of the young Petit. At that time he still placed full emphasis on dancing in his ballets and it was in LES AMOURS DE JUPITER that one first became aware of the young freshness of Iréne Skorik who was later to develop into an outstanding classical ballerina. The sophistication and intelligence of Nathalie Philippart, the soaring effortless flight of Jean Babilée and the remarkable gifts of little Ethery Pagava were also displayed in this ballet. Later Petit in collaboration with Jean Cocteau was to provide Philippart and Babilée with another ballet, LE JEUNE HOMME ET LA MORT, which was to become as closely identified with them as LE SPECTRE DE LA ROSE was with Karsavina and Nijinsky. It was Janine Charrat, however, who gave Babileé his first major triumph when she created for him the role of the Joker in JEU DE CARTES. His performance caused even the old balletomanes, most anxious to guard the reputations of the past, to compare him with the young Lifar, even with Nijinsky.

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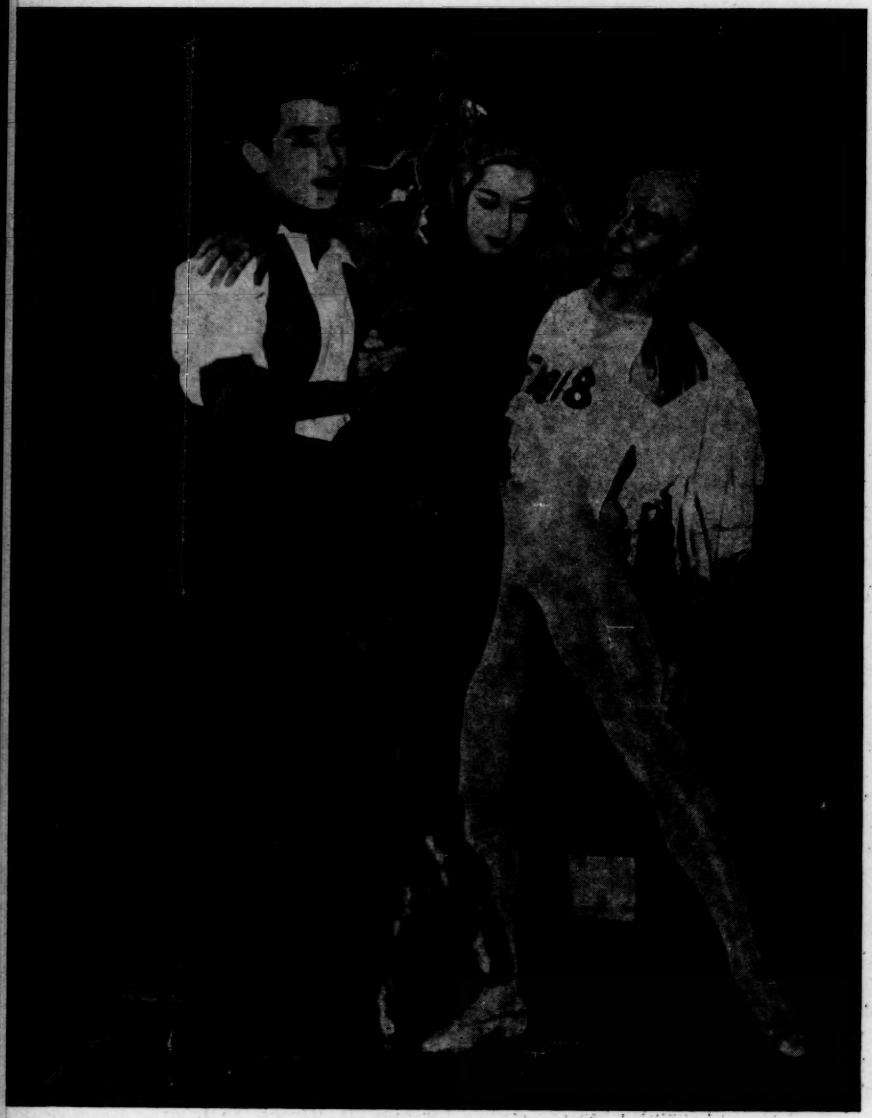
IMAGES of French ballet — chiefly, these are the new faces which have emerged from the post-Liberation epoch, 1945-50; a few are Russian or English, because French ballet, like France, itself, has always been hospitable to artists from abroad. The Opéra and other major ballet units are represented in this gallery.



1. JEAN BABILEE, considered by international opinion the foremost male dancer in France, perhaps in Europe, seen in the name part of his own ballet, TYL EULENSPIEGEL. (The decors are by Tom Keogh).

2. MARGOT FONTEYN and ROLAND PETIT in the world premiere of Petit's LES DEMOISELLES DE LA NUIT, an event which also heralded the bow of the company Les Ballets de Paris.

3. TAMARA TOUMANOVA and ALEXANDRE KALIOUJNY in a George Balanchine remounting of his own opus, LE BAISER DE LA FEE, for the Paris Opera Ballet in 1948. Toumanova has spent a great proportion of the years 1945-50 in France, appearing with a number of French companies.

4. JEAN GUELIS and NATHALIE PHILIPPART in the ballet, PAS DE QUATRE.

5. ANA NEVADA and CHRISTIAN FOYE in the ballet, LOS CAPRICHOS.

6. JANINE CHARRAT and VLADIMIR SKOURATOFF in FLOCONS DE NEIGE (Snowflakes) staged for them by Alexander Volinine after his original piece for Anna Pavlova.

7. LYCETTE DARSONVAL, etoile of the Opera ballet, in LE CHEVALIER ERRANT.

8. DANIELLE DARMANCE and TEDDY RODOLPHE, acrobatic-ballet dancers in the ballet REPARATEUR DE RADIO.

9. COLETTE MARCHAND, in the name part of the ballet CARMEN.

PIERRE LACOTTE, JOSETTE CLAVIER and JEAN BERNARD LEMOINE, three of the most promising dancers below the rank of etoile at the Opéra, in the ballet SEPTUOR.

photos by DIMA, B. M. BERNARD, SERGE LIDO and FRENCH EMBASSY INFORMATION DIVISION

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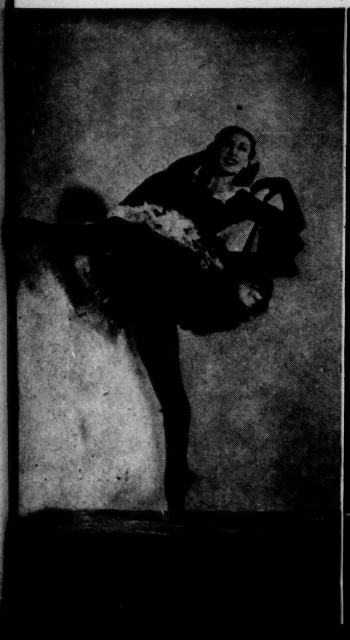

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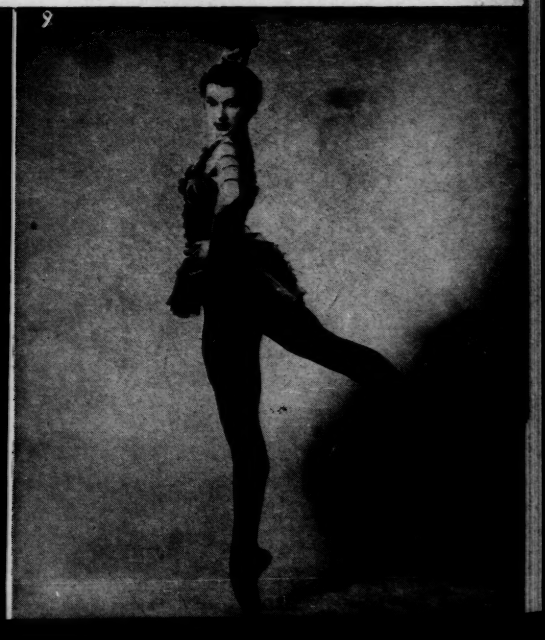

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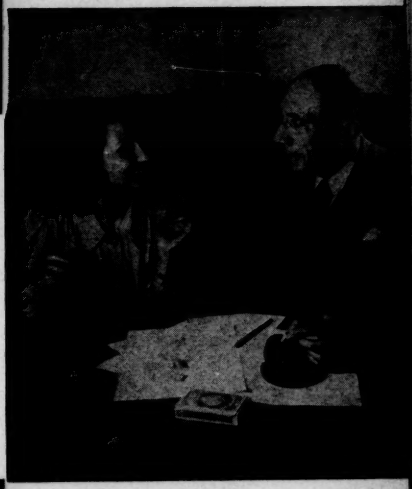
all photographs by courtesy of the French Embassy Information Division

DOCUMENTARIES

Truly a documentary. Taken in 1945, this group of notables, some of them children now grown to maturity, others now deceased, represented a section of the newly-born Ballets des Champs-Élysées, the first flowering of post-Liberation French ballet. The group seated on the couch are Jean Babilée, Nathalie Philippart, Youly Algaroff and Yura Lobof. Seated and standing around the couch from l. to r. are Helen Sadowska, Marina de Berg, Christiane Franky, Ethery Pagava, Irene Skorik, Christian Bérard and Ludmilla Tcherina.

Above:
Taken in 1947 when Yvette Chauviré was premiere danseuse etoile at the Opera, when the impending rift between the dancer and management which matured in 1949 was not even a suspicion on the horizon, this happy group meets inside the Opera after a performance to exchange smiles and bouquets: GEORGES HIRSCH, director of the National Theatres, SERGE LIFAR, YVETTE CHAUVIRE and CONSTANTINE NEPO.

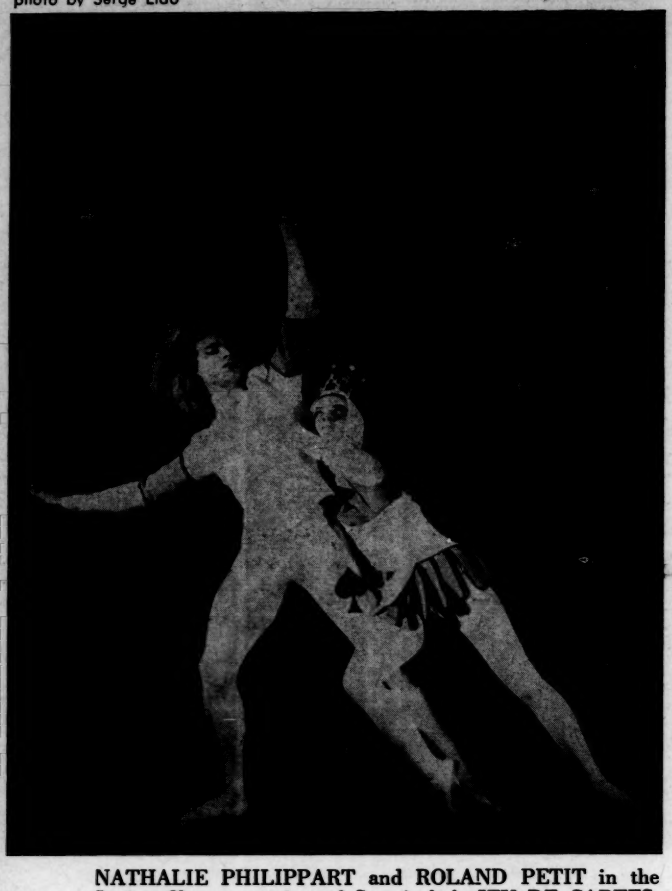


Above:
The remarkable child in the film MORT DU CYGNE (known as BALLERINA in the U.S.A.) grows up to become a choreographer. JANINE CHARRAT in 1945, following the hard years of the Occupation, joined the newly founded Ballet des Champs Elysees to create one of its great "firsts", JEU DE CARTES. Mlle. Charrat is seen in conference with the designer Pierre Roy, since deceased.

Above:
CARLOTTA ZAMBELLI, maitresse de ballet of the Opera, with the corps de ballet in the Foyer de la Danse (the Green Room) of the Opera.

Right:
In the Rotunde of the Opera, where professional ballet and pupils of the school study, maitre de ballet ALBERT AVELINE instructs a number of the corps de ballet of the Opera.

photo by Serge Lido



JEU DE CARTES

NATHALIE PHILIPPART and ROLAND PETIT in the Janine Charrat version of Stravinsky's JEU DE CARTES, which was premiered October 12, 1945 in Paris.

2 THE CHORE-OGRAPHER

by JEAN SILVANT

WHAT *was* the state of French ballet at the time of the Liberation and what were conditions during the period that followed? Who were the choreographers who formed the dance, what forms did they use, what styles did they establish, what were the themes of these ballets and what relation had they to French life in general following the Liberation?

ECONOMIC and WORKING CONDITIONS OF FRENCH CHOREOGRAPHERS

It is imperative to begin by noting the conditions, economic and moral, under which French choreographers laboured during the period before, as well as following the Liberation, because these conditions were fiercely hard on dancers, consequently on the dance. The Occupation lasted four hard years and imperilled the working capital of French youth, their bodies. The fact that many of them were near starvation, that others were undernourished when growing up and most in need of their strength to dance is telling. These and the moralities of the time, as potent as the physical conditions, will throw ample light for the perceptive on the choice of ballet themes which may be inexplicable to the foreigner who has neither lived nor suffered in exactly the same manner.

Only the Opéra, which Lifar saved from actual extinction by the Nazi, was able to continue giving performances through the War, and to protect and feed, if insufficiently, its corps of growing dancers.

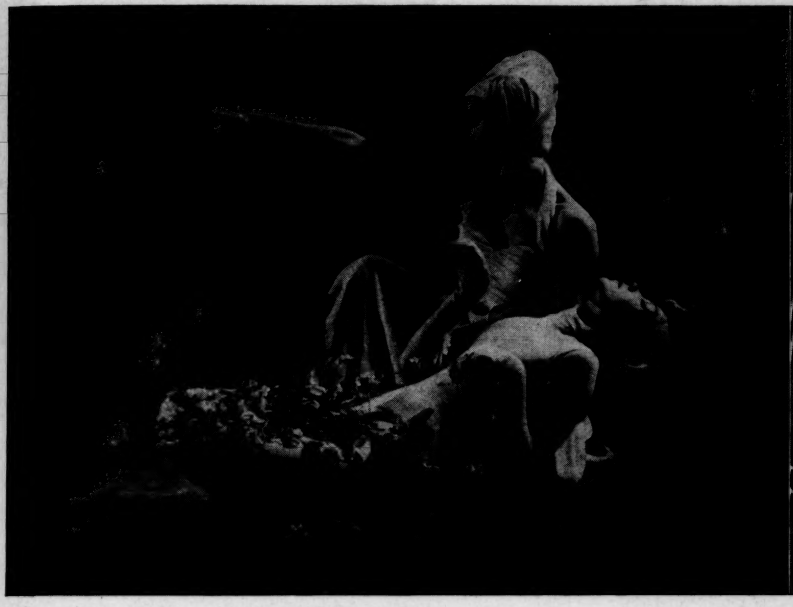
In order to better understand the tenor of the epoch 1945-50 in ballet, it is necessary that the reader understands the effect of the German occupation on our environment, because these effects produced the later idiosyncracies and general tone of French ballet.

With the entry of the Nazis into France in 1940, many Frenchmen left their homes in the north to live in the unoccupied (southern) zone, where for more than two years the Nazis did not prowl and despoil. During the period 1940-42, Georges Reymond, former colleague of the late Réné Blum, formed the Ballets de Cannes, which turned out a real hothouse of star dancers. This remarkable little troupe had such dancers as Roland Petit, Jean Babilée, Alexander Kalioujny, Boris Trailine and many more. Here these youngsters gave promise of their future. Under Georges Reymond, who had a highly developed instinct for sensing latent stature, they danced repertory ballet and began their artistic climb. Later in the War, with the Occupation of all France, many of these made their way back to Paris and the Opéra, the only spot in France where the dancer was able to find a likely stage for his talents, and to develop on any artistic plane.

By the time the War had spun itself out, there remained on the French ballet stage only one potent force as choreographer. This was Serge Lifar.

Ballets des Champs-Élysées some ballets in review

LEGENDE de la LICORNE



ETHERY PAGAVA and JANINE CHARRAT in the latter's opus, premiered in 1945.

LA RENCONTRE photo by Serge Lido

LESLIE CARON and JEAN BABILÉE in David Lichine's ballet, LA RENCONTRE, based on the legend of the meeting of Oedipus and the Sphinx. This work had its premiere performance November 8, 1948

courtesy of the French Embassy Information Division

LIFAR'S POST-WAR WORKS

If one were to write only a dozen lines on the history and development of ballet in France during the last quarter century, one would be obliged for reasons of mere honesty to note the role played by Serge Lifar.

Although for some time following the Liberation, he was in exile in Monaco and not permitted to produce a ballet or appear on a stage, in bad odour with the post-War political and social tide because of his open friendships with the Nazis, Lifar courageously faced the music, and started anew. One must take notice here of the leaders of the *Société des Bains*, which supported him, notably J. B., the dancer's greatest friend since Diaghilew, the same (J. B.) to whom Lifar certainly owes the fact that he was able to surmount a particularly difficult phase of his life.

At Monte Carlo, Lifar mounted several works for the newly formed company of George de Cuevas, called the Grand Ballet de Monte Carlo. These, created in 1947-48, were AUBADE, DRAMMA PER MUSICA, CHOTA ROUSTAVELLI, MEPHISTO WALTZ, ROMEO AND JULIET, SALOME, CRESSIDA, NAUTEOS, ISTAR, LA PERI, SCHEHEREZADE and classics like GISELLE and SWAN LAKE. Of these, DRAMMA and CHOTA are indicative of Lifar's post-war style to the hilt.

To tell the truth, Lifar remained Lifar, and it is difficult to see in his works the upheaval of the times. A mature artist, already formed by Diaghilew and influenced greatly by 18th century France in ballet, art and music, he could do no more than give continuous expression to these deep, unchanging impulses within himself.

There is every evidence in these post-war works of Lifar that he was seeking the stability, the solidity, the reaffirmation of the classic, tending toward a rigorous classic expression, a purification of the prevailing style. To those who saw Lifar's greatest post-war work, DRAMMA PER MUSICA, at Monte Carlo (and not in Paris, where it was inadequately expressed) this ballet appeared to have the perfection of ripeness possible only in the ideal collaboration of choreographer, designer and musician, which in this ballet took the form of Lifar, Cassandre and Johann Sebastian Bach.

In effect, the personal humiliation and hardships suffered by Lifar provoked him into the creation of this rigorous, classic style. He enriched this with acrobatic sequences which were handsomely expressed by the dancers working for him in this company.

ROLAND PETIT — AN EXPRESSION OF POST-WAR FRANCE IN CHOREOGRAPHY

And what was happening in Paris while Lifar was thus exiled in Monaco? At the Opera, the time-honoured place of choreographer remained totally empty. Many aspired, but none came forward to realize the role. Other stages

continued on page 36

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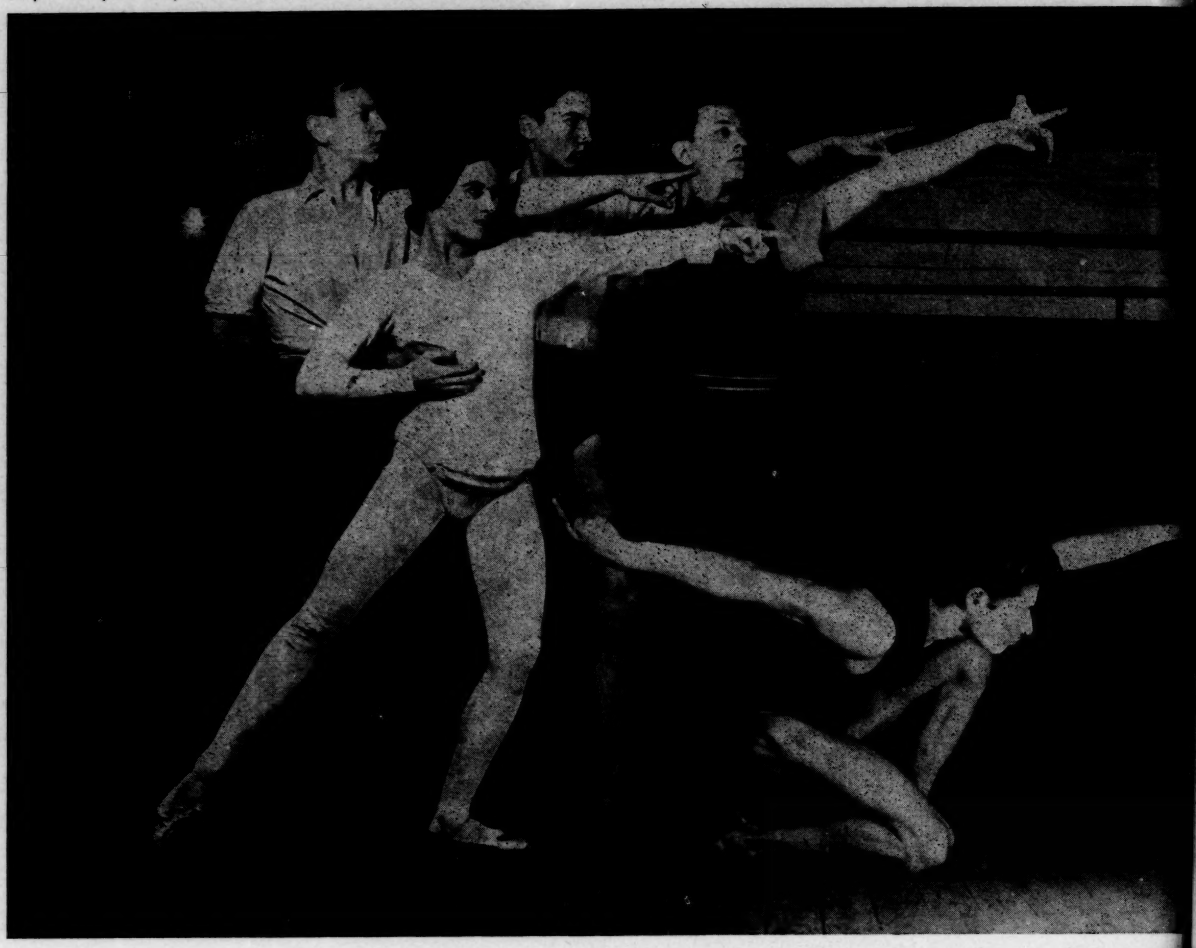


JEU DE CARTES

The Janine Charrat ballet in rehearsal, 1945, with dancers Christian Foye, Nathalie Philippart, Jean Blanchard, Y. Lobof, and Jean Babilee. The decors and costumes were by Pierre Roy.

some ballets in review

Ballets des Champs-Élysées

LE JEUNE HOMME ET LA MORT

Jean Babilee and Nathalie Philippart in a 1946 stage performance of the Roland Petit-Jean Cocteau ballet.

LA SYLPHIDE

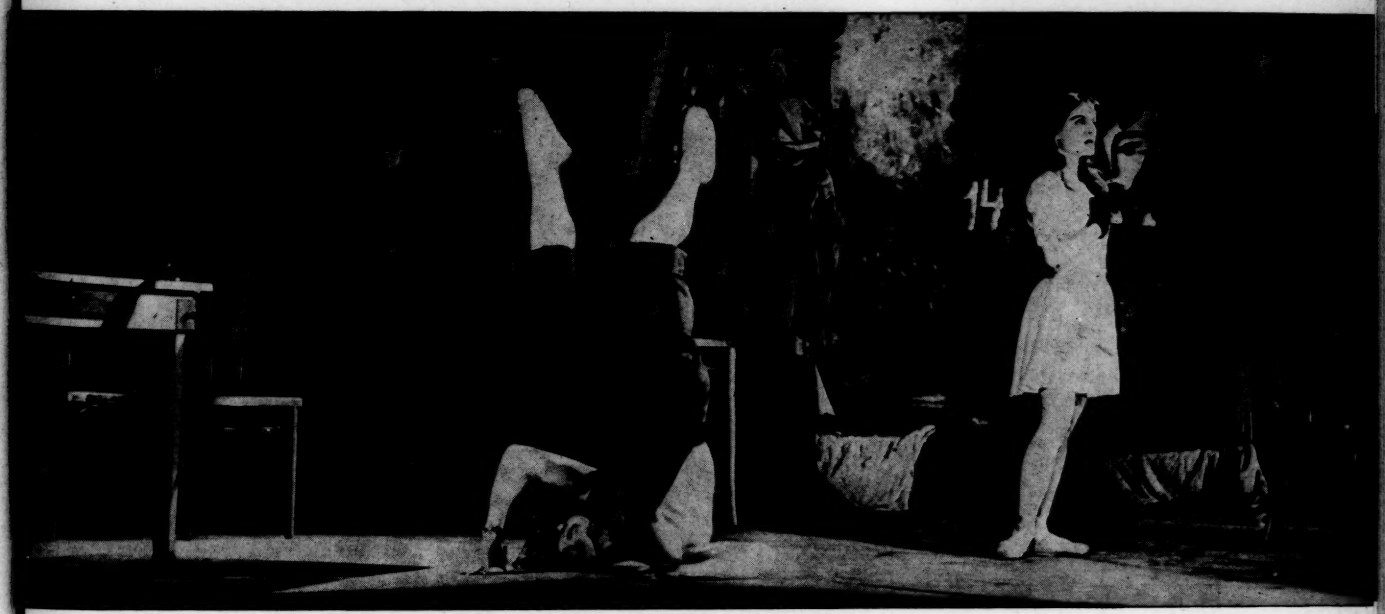
Nina Vyroubova and Roland Petit in Victor Gsovsky's reconstruction of Phillipe Taglioni's original version for Marie Taglioni, premiered in Paris in 1832. The modern version was premiered in Paris June 15, 1945 with score, as in original, by Schneitzhofer and decors and costumes by Christian Bérard.

LA FIANCEE du DIABLE

Irene Skorik, Roland Petit and Youly Algaroff in the Roland Petit ballet. Costumes and decors were by Jean Denis Malcles.

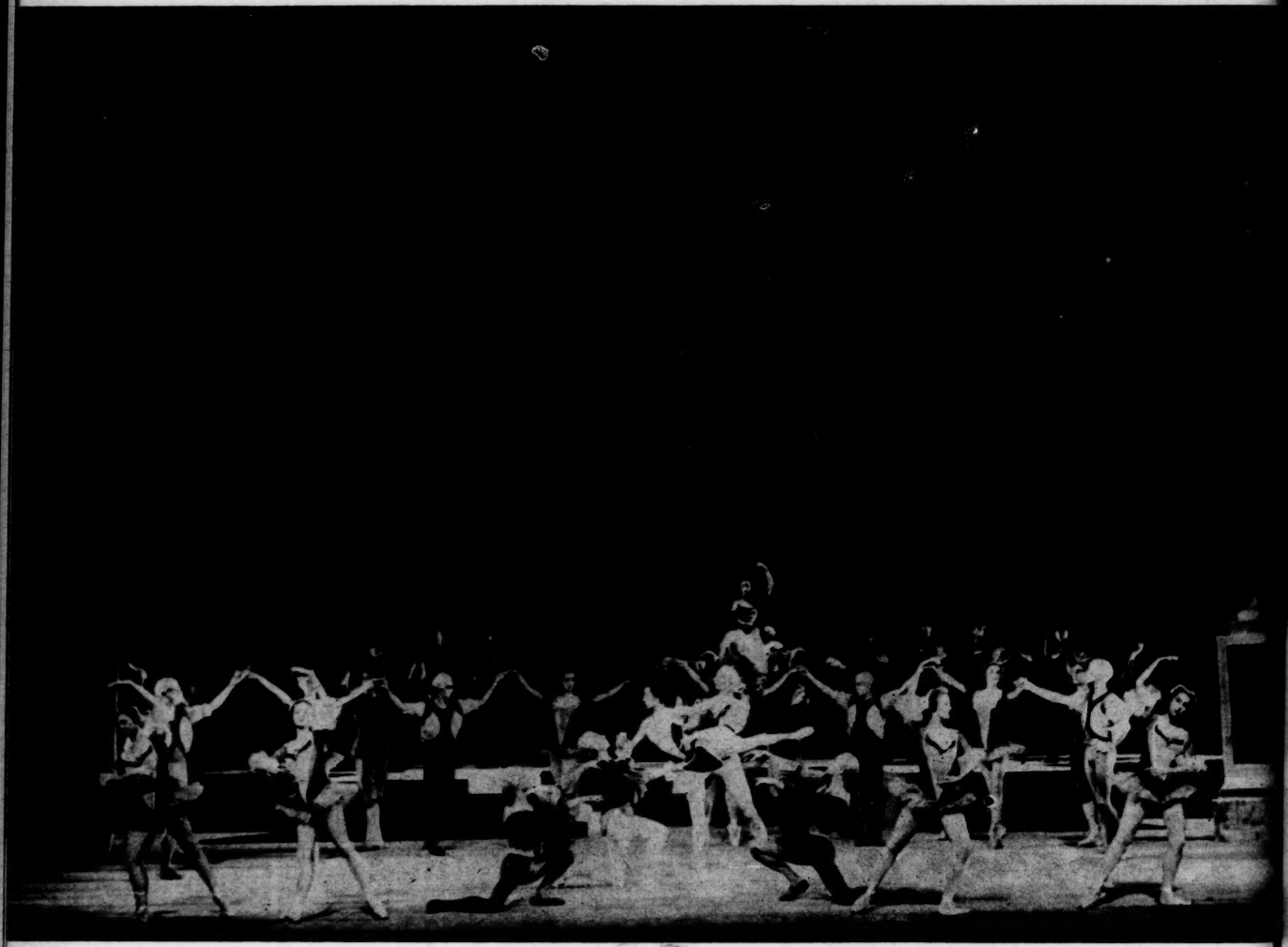
LA CREATION

The David Lichine ballet, done without music or decors. Jean Babilee seen in leap between the poles. The others are Nathalie Philippart, Youra Lobof, Leslie Caron and Violette Verdy.



L'Opéra de Paris

courtesy of the French Embassy Information Division



DRAMMA PER MUSICA

Ensemble of the Paris Opera ballet in performance of the Lifar ballet originally created in 1947 for the Grand Ballet de Monte Carlo. The decors were made by Cassandre.

photo by Serge Lido

PALAIS DE CRISTAL

PALAIS DE CRISTAL, known in the U.S.A. as SYMPHONY IN C, was staged for the Opera ballet by George Balanchine during his term as guest choreographer in 1947. These decors were done by Leonor Fini.

photo by Serge Lido

courtesy of the French Embassy Information Division

LES MIRAGES

Paulette Dynalix (aloft) and Yvette Chauvire in Lifar's ballet premiered December 15, 1947. This was one of the works brought by the company to America in its brief New York season September, 1948. The decorateur was Cassandre.

SEPTUOR

Claude Bessy, Lucien Legrand and members of the ensemble in the Serge Lifar ballet premiered January 15, 1950.

photo by Serge Lido

PHEDRE

Tamara Toumanova in the name part of the Serge Lifar ballet premiered at the Opera June 14, 1950. The decors were made by Jean Cocteau.

some ballets in review

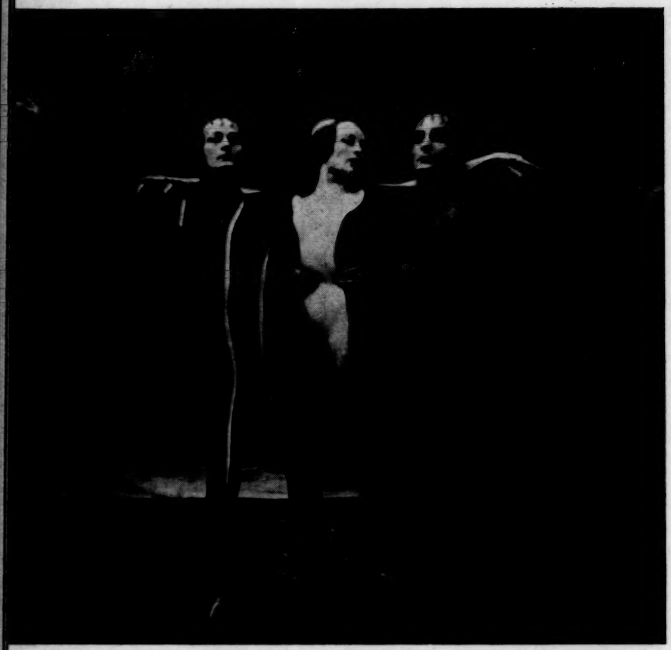
Opéra-Comique

photo by Max Erlanger de Rosen

photo by Serge Lido

PARIS-MAGGIE

Paul Goubé and Solange Schwarz in J. J. Etcheverry's ballet, premiered May, 1949; decors were by F. Labisse.



CONCERTO

Paul Goubé, Solange Schwarz and Michel Rayne in the ballet by Janine Charrat; decors were by Zak.

photo by Serge Lido

LES FEMMES DE BON HUMEUR

Lucien Mars, Christiane Vaussard and Michel Rayne in a restaged version of Massine's original of that name. This was among other Massine originals restaged by him for this theatre. New decors were by Andre Masson.

photo by Serge Lido

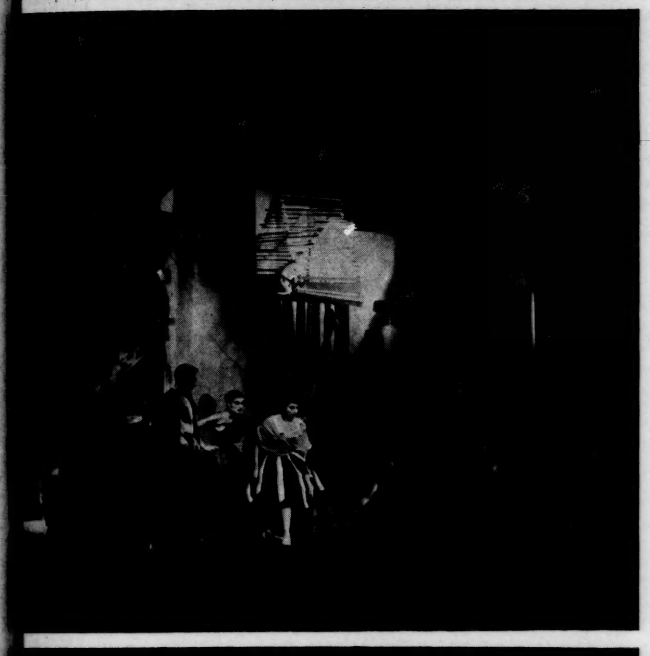


photo by Serge Lido

some ballets in review

Les Ballets de Paris

LA FEMME ET SON OMBRE

Janine Charrat and V. Skouratoff in Charrat's ballet; decors were made by Vachnon.

CARMEN

Group from first scene of Roland Petit's best known oeuvre, premiered February 21, 1949; decors were made by Antoine Clavé. The figure in the center is Renee Jeanmaire as Carmen.

'ADAME MIROIR

Roland Petit and Serge Perrault in Janine Charrat's ballet, premiered May 31, 1948; the decors were by Delvaux.

by **BAIRD HASTINGS**

3 THE DESIGNER

THERE can be no doubt that the visual element on the dance scene in France has been dominated by Christian Bérard for a good many years. His death two years ago was a cruel loss to the artistic world, to his many friends and acquaintances (of whom I was privileged to be one) and to Boris Kochno, whose great friend and adviser he was.

As Jean Cocteau has said, Bérard did not decorate a piece; he created an entire *mise-en-scene*. He was at the same time functional and poetic to an extent which no other living artist is, with the possible exceptions of Picasso, Chagall, Tchelitchew and Roualt, but these artists have not created more than a handful of masterpieces between them, while alone in the last twenty years Bérard produced more than thirty.

Poetic quality — that is the prime consideration in ballet decor, and that is why Bérard was so important. He endowed his sets, and he costumed his characters with this elusive factor. No one else has done this so successfully.

Of course there have been many brilliant designers in this period: in Paris alone there are more than forty — this in a city of three millions, with a colony of 75,000 painters.

Among the most brilliant designers, we point to Leonor Fini, whose splendid set and costumes for George Balanchine's PALAIS DE CRISTAL made this the great ballet of 1947. This would seem to me to be the dominating ballet of the period, but from a purely decorateur point of view, certainly Boris Kochno's Ballets des Champs Élysées have produced *the* most beautiful, *the* most poetic creations since the death of Diaghilew.

Since Bérard is, in fact, the outstanding decorateur of the epoch, let us first recall some of his ballets during these post-war years. LES FORAINS was the ballet which launched Les Ballets des Champs Élysées, and it launched Roland Petit, as well as Ethery Pagava, Ludmilla Tcherina and a number of budding stars. Possibly the greatest part of this success was due to Bérard's superbly lit, simple and lonely decors and the tastefully showy costumes which magically, but fleetingly filled the empty stage with atmosphere while the show was on. This charming story of wandering theatre players has a set which is erected in the presence of the audience.

Boris Kochno has correctly analyzed the work of Bérard as expressing in his serious and sad accents the underlying beauty of our time. Bérard's work was not faddish, but has the timelessness found in a Craig, an Appia.

Bérard's contribution to the 1948 season of the Ballets des Champs Élysées was the visual element for LA RENCONTRE, or OEDIPE ET LA SPHYNX. Here the artist provided decors almost completely through lighting, while in the circus-like ring Oedipe and the Sphynx meet in a mood of gravity which suggests their fate. Bérard's stage colours included pale pink, yellow, green, blue, his favorite "furious red", much the same palette he used in his painting. And, his sets are often more alive than his canvases, due to the felicitous accents supplied through fabrics and lighting; and his ability to fit a costume to a dancer was quite magical, quite unique.

Proceeding from the dominating figure in the field, let us consider some of the other artists of real importance. Almost half of the leading ballet designers, about twenty, have been faithful to Boris Kochno and his Ballets des Champs Élysées. This suggests a strong personality and it suggests the fact that *direction* has been given to their work. This is in fact the case and indeed *nowhere else in the world* have so many new ballets been produced in five years.

If the music and choreography had lived up to the stage designs and costumes, we would be seeing a period of ballet innovation unparalleled in our history, and even considering the element of decor, we are in the midst of an extraordinary movement. In decor, Paris continues to lead the world: there is the proper atmosphere, there is the proper public, and there is Boris Kochno.

Boris was Diaghilew's secretary, alter ego, collaborator and much more from 1922 to 1929. He is worldly, tyrannical, imaginative and poetic. He has devised more successful ballet libretti than any other living figure and he was the first to enter the post-war Parisian ballet field.

Boris' *equipe* of talented designers includes Jean Cocteau, and his discovery, Andre Beaurépaire, Antoine Clavé, Christian Dior (a picture dealer whom Bérard had induced to become a fashion designer, and later persuaded to turn to ballet design), Cecil Beaton, Stanislas Lepri, Jean Hugo, Jean Denis Malcles, Pierre Roy, Leonor Fini, Marie Laurencin, Tom Keogh, Georges Wakhevitch and a host of others.

The great poet and playwright Jean Cocteau is too well known for me to comment on his work at any length. Suffice it to say that the ballet on which he collaborated with the mercurial Jean Babilée, L'AMOUR ET SON AMOUR, has by this time been presented in America by Ballet Theatre. Certainly Babilée's other ballet, TYL EULENSPIEGEL, with sets and costumes by the brilliant young painter Tom Keogh, is a more integrated work. (Incident-

continued on page 40

a gallery of French ballet decors

photo by Lipnitzki

ANDRE BEAUREPAIRE
set for "Concert de Danses".

CONCERT DE DANSES, a ballet by Marcel Bergé, was produced by the Ballets des Champs Elysees; had its premiere in 1945.

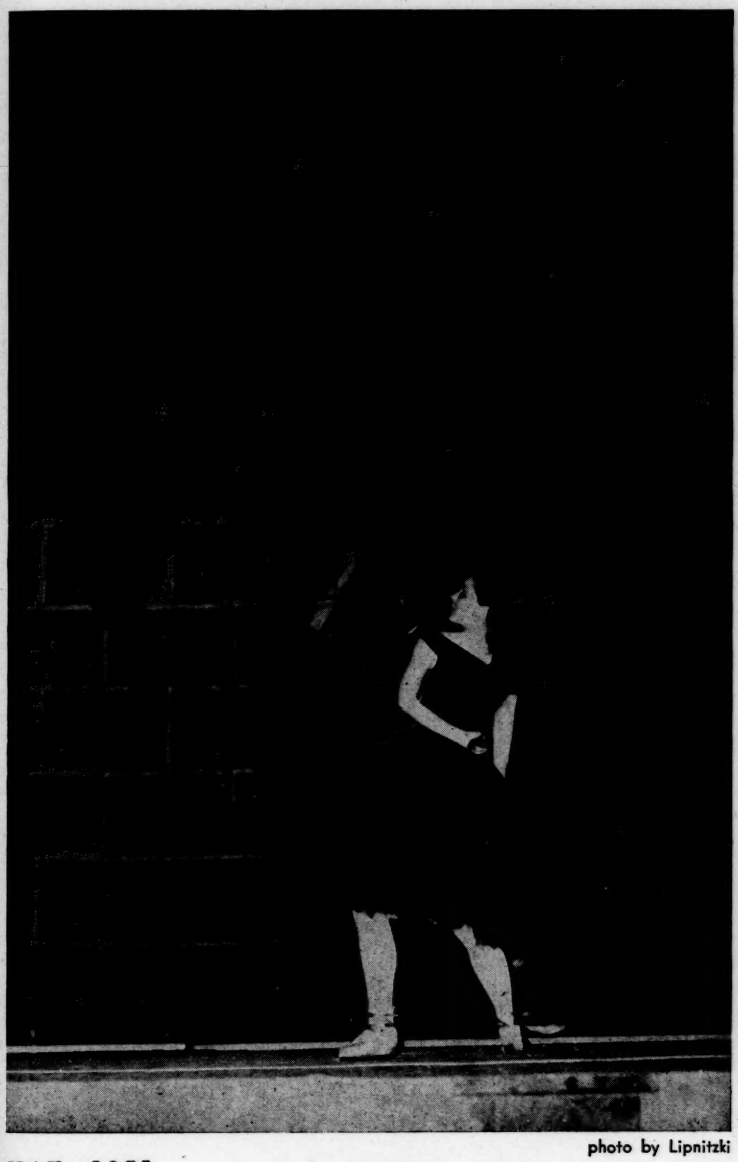


photo by Lipnitzki

CHRISTIAN BERARD set for "La Nuit".

Irene Skorik and Youly Algaroff in LA NUIT, a ballet by Janine Charrat, produced by the Ballet des Champs-Elysees, restaged in 1949 as a tribute to Bérard, after his death. Another ballet with these same designs, had originally been used in a Cochrane revue in 1930.

by courtesy of Baird Hastings and CHRYSALIS

CHRISTIAN BERARD design for "Les Forains".

LES FORAINS, a ballet by Roland Petit, was one of the first to be offered by the newly formed Ballets des Champs Elysees in 1945.

a gallery

JEAN DENIS MALCLES

costume designs for "La Fiancee du Diable".

This ballet by Roland Petit was staged for the Ballets des Champs-Élysées in 1945.

MARIE LAURENCIN

set for "Le Dejeuner sur l'Herbe".

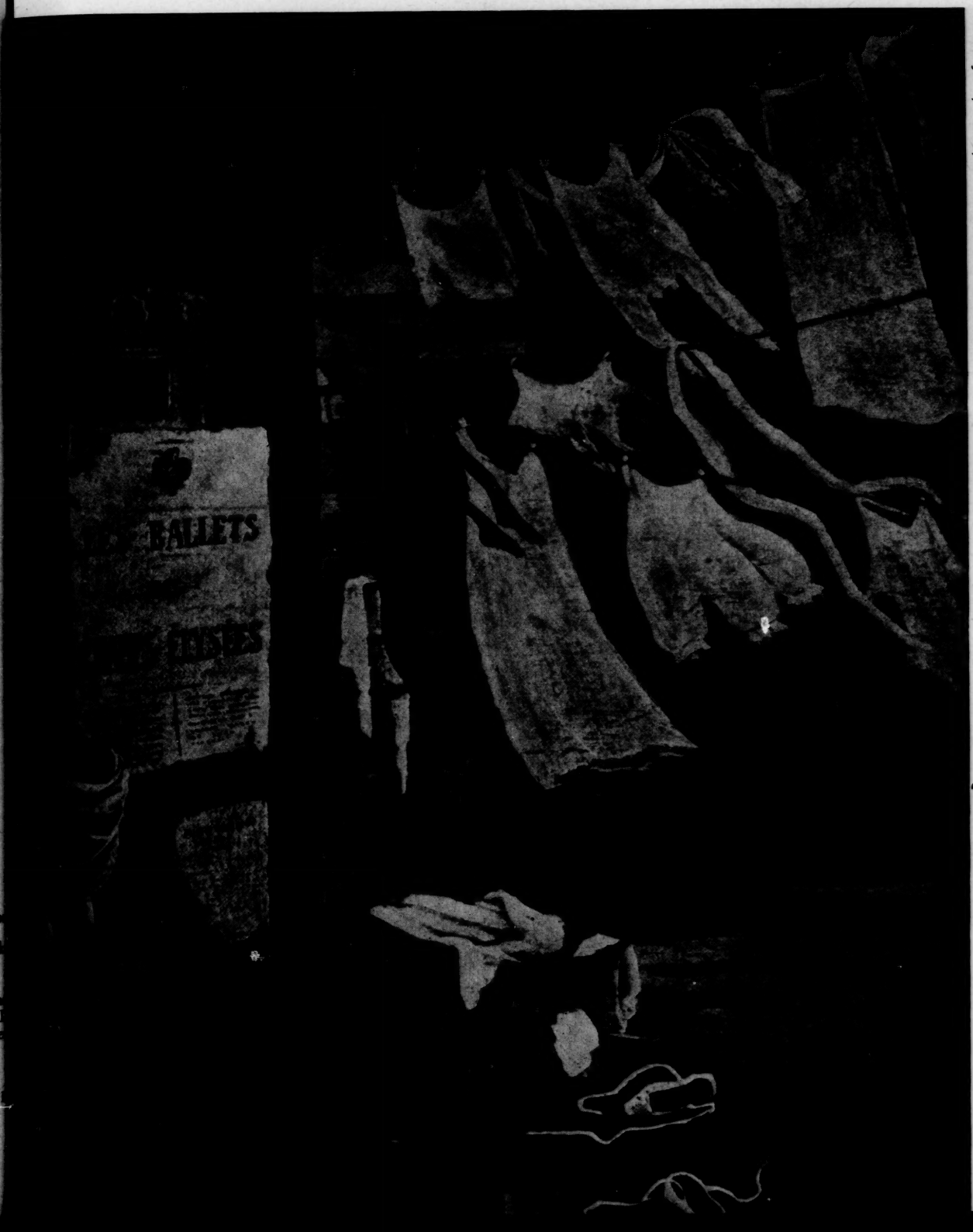
This design was created for the Roland Petit ballet staged for the Ballets des Champs-Élysées in 1945.

STANISLAS LEPRI design fo

a Ballets des Champs-Elysees souvenir boo

This design was made on the occasion of th premiere of the Roland Petit ballet, LE BA DES BLANCHISSEUSES, for the Ballets d Champs-Élysées in December, 1946.

# of French ballet decors



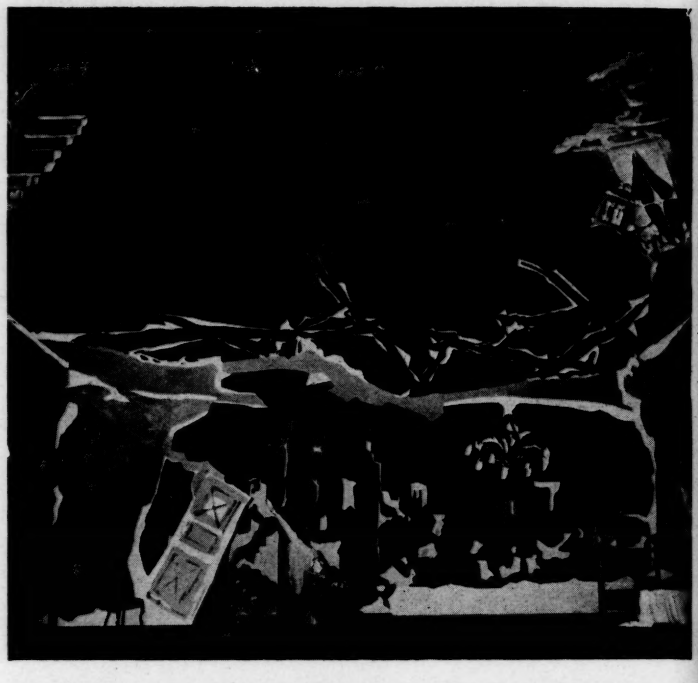
three designs by courtesy of the CHRYSALIS Collection

courtesy of Chrysalis Collection

ANTOINE CLAVE
set for the ballet "Los Caprichos".

This ballet was staged by Ana Nevada for the Ballets des Champs-Élysées in 1946.

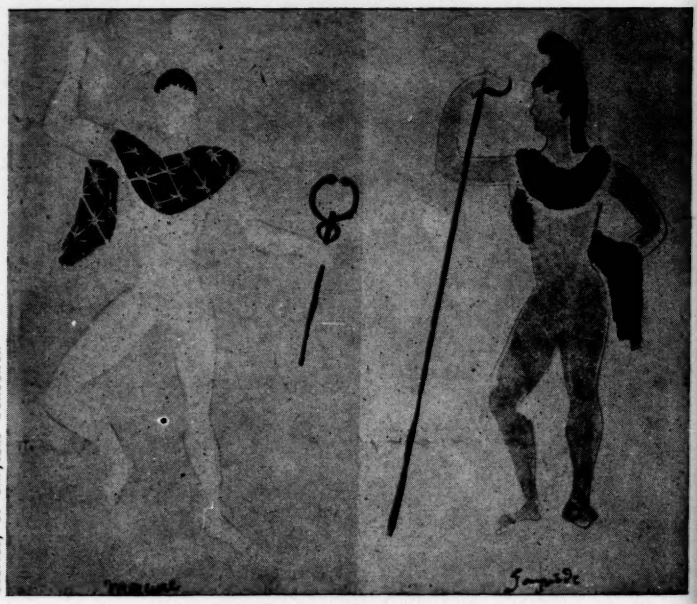
a gallery of French ballet decors



courtesy of the French Embassy Information Division

CHARLES BLANC
set for the ballet "L'Inconnue".

This ballet was created by Serge Lifar for the Paris Opera in 1950.



courtesy of Chrysalis Collection

JEAN HUGO costume designs for "Les Amours de Jupiter".

LES AMOURS DE JUPITER, a ballet by Roland Petit, was produced by the Ballets des Champs-Élysées, was premiered March 5, 1946.

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Adventure No. 5:

Adventures in movement

GOOD POSTURE FOR GOOD DANCING

Unlike animals, mankind resists the force of gravity, and moves about with only two legs to support the complicated structure of his skeleton. However, dancers must be able to do more than just move about, they must be able to use their bodies in the most efficient and skillful manner. Therefore it cannot be repeated too often that good posture is a necessary part of good dancing, and that it should be worked on and strived for. One may have good posture and not be a dancer, but one cannot be a good dancer without having good posture.

In a new book called BALLET FOR BEGINNERS (to be reviewed in the June Young Dancer Section) authors Nancy Draper and Margaret F. Atkinson have made a chart for learning the five rules of good posture. We present it here by the permission of the publisher.

1. Stand the way you usually do but be sure to place your weight equally on both feet.

2. Tighten your stomach and buttocks muscles.

3. Raise your diaphragm and ribs.

4. Push your shoulders down.

5. Carry your head straight and high.

Think of these posture rules every time you walk up or down stairs, every time you sit at the table to eat; say them out loud once a day; ask your friends to practice them with you.

SPECIAL NOTICE

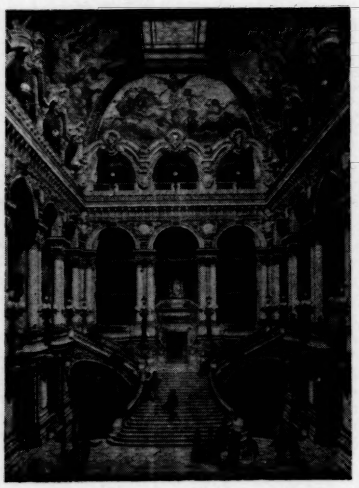
In the July and August pages of the Young Dancer Section we shall present outstanding pictures of 1951 Spring recitals throughout the country. Pictures will be chosen for interest and good dancing. Remind your teacher that we would like pictures of her school recital, with dancers identified wherever possible. To appear in the July issue photos must be received no later than May 21st. To appear in the August issue, photos must be received no later than June 21st. Note these dates.

TELL YOUR TEACHER AND REMIND HER!

young dancer section

"RATS" and young dancers

at the Paris Opera Ballet School



An 1880 engraving of the central staircase inside the Paris Opera.

IF YOU were to stand in front of the Paris Opera House any evening during the opera or ballet season, you would see more than two thousand handsomely dressed people entering one of the most beautiful buildings in the world. And if you followed them, you would pass through one of several imposing entrances framed by brilliant lights and marble statues. Once inside, you would surely think that you were in a magic castle — so tall are the Opera's marble columns — so broad its main stairway made of onyx and red, green, and white marble — so glittering its chandeliers and its red and gold auditorium.

But that magic happens only at night. If you were to walk up to the Paris Opera during the afternoon, you wouldn't find people in ermine and diamonds strolling through its doorways. Instead, you might meet a line of chattering boys and girls carrying their school books and their little satchels of practice clothes. And if you followed them, you would enter one of the back doors of the Opera and find yourself in a ballet school — the oldest ballet school in the world and one in which the students do not have to pay for their instruction.

The school has been run by the French Government since 1661, when it was founded by Louis XIV, the king who was an amateur ballet dancer. It is housed in the Paris Opera building because its pupils eventually perform in the Opera ballet.

Of course, the fact that it is a public ballet school means that its requirements are very strict. For example, if you were a French child and wanted to study at the school, you would have to be between eight and twelve years of age; you would have to undergo a strict medical examination; and an entrance committee would decide whether you were strong enough and properly proportioned to be a ballet dancer. Only about five percent of the children who apply each season are accepted.

This class of the Paris Opera ballet students is a special one. It was in the French film, Ballerina, which came to this country in 1938, and told a backstage story of the opera ballet school. The teacher in the film was the ballerina Mia Slavenska, shown at the left. At the right is Janine Charrat, who really was an opera "rat" at the time, and is now a well-known French dancer and choreographer. (Details of her recent activities and photos of her today can be seen on other pages of this issue.)

During the trial period you would come to the Opera House every day at five o'clock and take a class lasting an hour. The rooms where these classes are held are just like our American studios with the exception of their floors, which slope like the Opera stage.

After several months, you would undergo an examination, and if you passed, you would be accepted into the Ballet School whose full title is National Academy of Dance. Now you must wear a white tunic to class, and the management gives you a new pair of ballet shoes each month. In addition, you earn a funny new title. You are called an "Opera Rat."

It's easy to understand why the Paris Opera ballet students are called rats. They are usually quite small; they are always scurrying around; and most important, they are always hungry.

As an Opera Rat you would have to spend more time at the Opera House. In the morning you would attend the same elementary school as all the other ballet students. From the school, which is near the Opera House, you would either go home for lunch or eat in the school canteen. During the afternoon you would take dancing classes. And when you were not actually dancing, you would study academic subjects at the ballet school.

At the end of each season an examination is held. If your dancing has sufficiently improved and your school work is satisfactory, you are passed into the next higher section.

This is all a matter of hard work. But luck plays its part, too. For if you should happen to grow too tall or too heavy, you would automatically be eliminated from the school.

If all goes well, you are finally promoted to the corps de ballet that performs during operas. After a year of this, you may be eligible for the corps de ballet of the actual ballet performances. Of course, once you have begun to perform on stage, you receive a regular salary, which increases with each promotion.

After a stint in the corps, you become a "coryphée" or leading dancer in the corps. Then comes the rank of "petit sujet." Here you are allowed to do brief solo parts. (The little swans in Swan Lake would be our equivalent of petits sujets).

From the rank of petit sujet, you advance to grand sujet and perform solos and understudy the leading dancers. After this, the competition becomes much stiffer. For the next rank has only four dancers, and the highest rank, that of "Star of the Opera," is also open to only four dancers.

Even if you become a Star of the Opera, you must continue to take daily classes. But these classes are not held in the little sky-lighted studios of the ballet school. They are held in an immense room directly behind the Opera's stage (and it's the largest opera stage in the world). This room is called in French a "Foyer de la Danse." It has three huge mirrors on its back wall; its bars are covered with velvet; it has a tremendous chandelier containing more than a hundred lights; and it is decorated with charming oval pictures of famous dancers.

In addition to being very beautiful, this Foyer de la Danse is truly an amazing room, for one of its walls is also the back wall of the stage. And this can be rolled away so that the Foyer and the stage are one.

During intermissions of operas and ballets the Foyer also serves as a reception room where members of the audience may stroll and chat with the dancers as they warm up before going on stage. This kind of pleasant backstage visiting gives the French people a feeling of really knowing the dancers whose free training they have helped to provide through their taxes and their attendance at the Paris Opera.

Doris Hering

young dancer section

young dancers, anonymous

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From the film "SPANISH GYPSIES", distributed by A. F. Films, Inc., N.Y.C.

• In many countries throughout the world, dance is an important part of every-day life. It may be found on a village square or a city street, a local tavern, or a green country-side. Babies watch from their mothers' arms and learn the rhythms before they are old enough to toddle. Aged men use their canes to help them through the familiar patterns and formations of folk dance.

Folk dance goes back to the earliest times in the history of mankind. No single person sets the steps. The climate, the nature of a people, their way of living all help to set the kind of dance, and usage through time sets the combinations and steps with which a community celebrates its festivities and ceremonies. The dances may be gay and sprightly like the jigs of Ireland, hearty and outgoing like those of Switzerland and Australia. For the American Indian they are frequently serious, and reflections of the elements of nature. Many folk dances are related to the soil and the harvests upon which the life of an agricultural people depends.

The two pictures on this page are examples of young children who have learned the dances of their countries along with their first words and steps. By the time they are eight or nine these children are experts at the style and movements of many of their native dances. The little Balinese girl has followed her mother in ceremonial dances from the time she could walk, imitating the gentle step, the sinuous arms, the controlled torso and the inner quiet that are so much a part of the dance of the Orient. She has shown talent and has therefore been permitted to learn a special children's Bari, in which she is pictured. She will perform it as a preface to a larger dance spectacle in the village square. In Bali, where dance, music and drama are a very important part of ordinary living, there are hundreds of different kinds of dances, and as many opportunities for performing them.

The little Spanish girl lives near Seville in Southern Spain and has always known the sharp colorful flamenco dances of the Spanish gypsies, of which she is one. She is already an expert at the clear heel rhythms and stamps called tacaneo. To the accompaniment of a guitar and the hand claps of those around her she is dancing the proud, graceful movements so expressive of her people. The baby in his mother's arms in the background may be doing this very dance a few years later.

Lydia Joel

continued from page 11

In subsequent seasons the recreation of the old Romantic ballet LA SYLPHIDE gave Vyroubova a role ideally suited to her frail, elegant style. Later, after the break with Kochno and the foundation of his own Ballets de Paris, Petit "discovered" the virtually unsuspected dramatic gifts of Jeanmaire and provided her with her masterpiece, CARMEN. In contrast, these two ballerinas, the romantic Vyroubova, the passionate Jeanmaire, epitomise the range of the young generation of French dancers. Other successes in Petit ballets were won by Teddy Rodolph and Danielle Darmance, accomplished acrobats, who proved that there is room for every kind of talent in a ballet company if it is suitably used; by Serge Perrault, fine partner and superb comedian, and Colette Marchard who displayed such sensitivity in LES DEMOISELLES DE LA NUIT and displayed yet other qualities in L'OEUF A LA COQUE.

It is perhaps a little terrifying to reflect upon the dancer's dependence on the choreographer. In theatres where classical ballets form a major part of the repertoire the purely classical dancer has a safe future but the rare unique talents, unsuited to a stereotyped repertoire yet meriting roles tailored to suit their own personalities, face a hazardous career. With all the gifts in the world such a dancer is helpless without a gifted *animateur* and when we speak, therefore, of the remarkable diversity of present-day French dancers we should remember also the choreographers with whom they have been blessed.

We should acknowledge also the early work of Lifar at the Opéra which was invaluable in freeing the dancers from a completely lifeless tradition and endowing them once again with some semblance of artistic vitality. Because many of the ballets still presented at the Opéra seem worthy of only the most naive provincial visitor or the uncritical *abonné*, it must not be forgotten that in comparison with these museum pieces the Lifar ballets have a positively revolutionary quality and he has profoundly influenced the modern French dancer. Both at the Opéra and in his Nouveau Ballet de Monte Carlo he has demanded very high standards from his dancers and was primarily responsible for the early successes of the great Kalioujny. In his ballets Yvette Chauviré achieved many of her biggest triumphs at the Opéra and over the last five years she steadily developed into one of the world's leading ballerinas. A classical dancer with a range wide enough to encompass such character roles as the Doll in PETROUCHKA, she became known as La Chauviré and the pride of Paris. Subsequent frictions and disagreements that resulted in her leaving the Opéra served only to show her gifts to a wider audience as she made guest appearances with American and English companies.

Chauviré left behind her at the Opéra, however, a basically unchanged tradition. Balanchine, Toumanova, Tallchief, came and worked there. Balanchine left some wonderful ballets and eventually Lifar returned but the Opéra remains faithful to its organised system of

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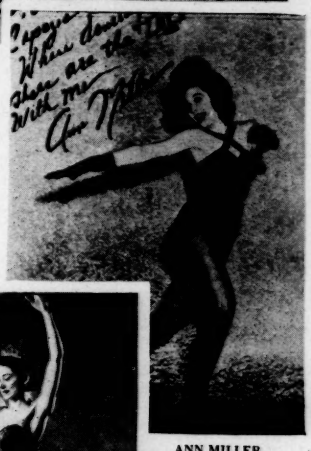

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We are pleased to mention some of the faculty that has already been chosen and will have more for our ad in the June issue.

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The annual prospectus giving all details as to the weeks of the Normal School and Convention will be ready for mailing the latter part of May and can be had by writing The Executive Office, 20 East Jackson Boulevard, Chicago 4, Ill.

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training, graduation, rigid heirarchy, a "steady job" for veteran dancers in the corps de ballet — and scandals every year about the promotions. Yet the training is good and most of the leading dancers have real ability. Among those at present associated with the Opéra are ballerinas Nina Vyroubova, Madeline Lafon, Lycette Darsonval and the brilliant male dancers Alexandre Kalioujny, Michel Renault and Roger Ritz, while among the younger members Liane Daydé, Denise Bourgeois and Josette Clavier are outstanding.

The ballet at the Opéra Comique leads an erratic existence, appearing in works that run the gamut from the unspeakably bad through the humdrum to the occasional work of real value. The greatest reputation associated with it is undoubtedly that of Solange Schwarz; she comes of a dancing family, is petite, aristocatric, vivacious and charming, a very famous Swanhilda. Genevieve Kergrist, redoubtable technician, carries the heaviest dancing load.

All these dancers, seen in various settings and in ballets of very different styles, display certain common characteristics which constitute our idea of a French "style." That very word is one of their major attributes: they have *style.* They have strong technique, sometimes verging on the acrobatic, they have wit and humour of the peculiarly light Gallic variety, they wear costumes and wigs (when they take the trouble) with an innate elegance. On the other hand they are not always as musical as they might be and many of them are shockingly careless and erratic. Capable of a truly great performance one night, the next night they may walk or idle or clown their way through a ballet.

This lack of discipline has been primarily responsible for the fluctuation in the quality of the young French companies. Both Les Ballets des Champs Elysées and Les Ballets de Paris have shown us the best and worst of French dancing. How quick bright things come to confusion, we may murmur one night. Yet just when things seem most depressing a fresh wave of French ebullience results in some new production of enchantment.

And all the time, in the background, the Paris teachers are producing more and more dancers, fresh grist for the choreographers' mills. As well as the Opéra school with its large and mostly excellent staff (which includes such superb teachers as Mlle. Cebron and M. Ricaux), and the schools of the emigré Russian ballerinas such as Preobrajenska, Egorova and Kschessinskaya, there are the new and vigorous academies of Mme. Nora and Mme. Rozanne and the celebrated male teachers Kniaseff — "le Maitres des Etoiles," and Volinine. Partly responsible for the trend towards the acrobatic in technique may be the schools of Leo Staats and André Guichot which specialise in a form of theatrical acrobatics and endeavor to provide their pupils with equipment for a career in the commercial theatre.

It is impossible in a survey of this kind to list all French dancers of repute and their relative excellencies must anyway always be a matter of personal taste. Even from such a brief examination, however, we may conclude that the French dancer of today is an immensely vital person contributing a unique quality to the art of ballet.

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the choreographer

continued from page **17**

took the lead in promoting essays in choreography.

At the Theatre Sarah Bernhardt in 1945, Claude Giraud instituted a series of dance recitals, called *Les Vendredis de la Danse*, utilizing all available and willing talent in the reaches of Paris. Among the significant names we note here Roland Petit, Janine Charrat and that of Ana Nevada.

It was this first essay outside the confines of the cloistered Opera, that paved the way for Les Ballets des Champs Élysées, which formed around Roland Petit, subsidized and supported by Boris Kochno, Jean Cocteau, Christian Bérard, the manager Roger Eudes and Petit *pere*, the proprietor of a Paris bistro.

No one in France can conceal the high hopes inspired by the sight of Petit's first efforts, LE RENDEZVOUS and LES FORAINS. But successive works revealed a development in the personality behind the choreographer which at first offended, later repelled the conservative tastes of those who put the classic ahead of all other forms of expression in ballet.

There is no doubt that in evolving a Petit style of ballet, a strong music hall influence pervades the later works and this is explicable in view of the fact that like many young choreographers who grew up in difficult times, it seemed more important to seize upon a technic which promised immediate popularity with a large audience (which, to be honest, it had) rather than to pursue a tradition that had given a life of centuries to the art of ballet.

Petit naturally shows in his work the uncertainty of his growing years and the conflict through which he lived and the imminence always of the coming conflict. He is a choreographer whose works are like a barometer in revealing the tremors of social and political change. In a certain sense, the response to these is understandable, as the audience itself is shaped by these same influences and cannot but yield to it when faced with it on a stage. But whether these works are to have any longevity, whether Petit can take his place with honoured choreographers of the 20th century whose ballets outlast the times in which they are created, this is yet to be seen.

The dangers of yielding to popular taste are evident in the latest works of Petit, LA CROQUESE DE DIAMANTS and earlier L'OEUF A LA COQUE. There is the necessity to astonish, to dazzle, to surfeit, rather than to provoke emotion or satisfy simple aesthetic sense of line and rhythm. This is the more astonishing in view of the fact that earlier works like LES AMOURS DE JUPITER and LES DEMOISELLES DE LA NUIT had such promise of stature. (It should be noted in passing that Petit's influence in encouraging and developing the young Janine Charrat as a choreographer is not to be lightly discounted — and that his influence on other choreographers has been marked).

And what other influences do we see in the work of Petit?

It is a fact that during his term with the Ballets des Champs Élysées, where the guiding

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hand of Boris Kochno prevailed upon the best in Petit, he produced infinitely greater works than those created after he became a law unto himself in the Ballets de Paris. With the emergence of the latter company, we see him begin to make capital errors, see him influenced by the snobs on the fringe of the arts, see him rejecting advice or opinion in conflict with his own. Even the decoration of his ballets began to deteriorate, put in the hands of cotouriers — and from this pot is brewed the period of feathered tutus, bewigged heads, chichism, snobbism, mere agitation to excite the gossips which foul a certain part of every art, in France or outside.

Really, do we create to stuff the gossip columns for the further perversion of cretins, or do we create to prove the nobility of expression through art?

Perhaps this is undue pessimism over the direction taken by Petit, who is at core basically as creative as he ever was, but who needs to slough off the hankering for cheap success, the biggest name on the marquee, the most money or other considerations which have nothing to do with the creation of a work of art. It is only because creation flowers in so few individuals that there is here so much concern over the direction taken by one of the few in this epoch to have evinced a glimpse of potential, but unrealized, artistic stature.

CHARRAT and BABILEE — Other Expressions in Choreography

Foremost among the younger creative element is the figure of Janine Charrat, which gains in importance from year to year. Greatly influenced by her teacher, Lifar, her first creations, such as JEU DE CARTES, reflect this training to a considerable degree. Nevertheless, in her 'ADAME MIROIR, created for the Ballets de Paris in 1948, in her LA NUIT, for the Ballets des Champs Élysées in 1949, and in her ABRAXAS, the five act opus she mounted at the Opera in Berlin, and even in LA FEMME ET SON OMBRE for the Ballets de Paris, she has found an expression that is France after the war, yet bound to the classic tradition by virtue of its mixed emotional qualities within solid traditional patterns. As she grows, her works become more and more personal and show less and less the turmoil and insecurity of the social milieu and suffering in which she grew up. From the ugly duckling she played in MORT DU CYGNE a decade ago, she has advanced to the serene and beautiful woman she is today, both as creative choreographer and danseuse.

It is indeed rare for a danseuse to become a choreographer, several notable figures excepted, particularly to infuse, as she does, the lyricism and sense of drama which is a requisite for *ballet*, as differentiated from abstract or concert dance. Her place seems not only secure, but is one of the hopes of France in ballet.

Jean Babilee, one of the greatest dancers in France or anywhere in the world, has also essayed choreography, but up to this point (and he is still quite a youth) his reputation remains based on his ability as a dancer, rather than a choreographer. A curious thing about his work L'AMOUR ET SON AMOUR, created for the Ballets des Champs Élysées in 1949, is the fact betrayed that he has not learned how to use himself or other dancers

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to the fullest, although himself an unparalleled instrument in the hands of another choreographer. In his TYL EULENSPIEGEL, he reversed this pattern (a sign of growth) and became more aware of himself as a solo dancer, therefore the image became spiritually alert, although the ballet itself showed no inner harmony or cohesion.

It will doubtless require much search and practice with a strong company or group for Babilee to show his true hand as a choreographer. In him, there is no articulation, except in his personal dancing, of the world of France which made him.

THE YOUNGEST FRENCH CHOREOGRAPHERS

In 1948 the Opera of Paris opened a branch called the Academy of Choreographic Art. Its principal teacher was Lifar; its working students, the members of the Opéra ballet. Of those who have essayed anything in this workshop, the two names of Michel Descombey and Manuel Parres are the most promising. Like youth the world over, they show a tendency to lean on tragic themes, the younger the choreographer, the greater the tragedy. In the case of these French artists, their background has certainly furnished them with ample emotional substance for these themes, but it is to be hoped that as they grow, their range will become greater and the scars left by the War and the reconstruction period that followed will leave scant mark on their works.

Two such tragic themes have been visible in Descombey's LES FRERES HUMAINS (the plight of the Negro in society), and Pierre Lacotte's EXODE (the native land under the heel of the conqueror).

Other names which give a glimmer of promise are those of Leone Mail, Colette Sylva and Francis Adret.

Their youth gives us hope for the future of ballet in France, where it has had a rich and abundant life for four hundred years; while reflecting the changing milieu about them, and expressing the turmoil of their times, they show, the greater part of them, a willingness to abide in the traditional form which holds the greatest hope for the preservation of the noble art which we hold dear.

the designer

continued from page 24

tally, Keogh has just had his first New York show at the Hugo Gallery). Tom Keogh also decorated Aurel Milloss' DON QUICHOTTE.

In CONCERT DE DANSES, Andre Beaurépaire made a brilliant debut as a designer of showy sets and costumes for M. Bergé's version of Tchaikowsky's Mozartiana. That this debut was not followed up by more than one stage work seems quite astonishing.

Antoine Clavé has made quite a name for himself with Roland Petit's CARMEN, an effective work, but one which was anticipated by a stronger, and I should say, more personal work. His colourful LOS CAPRICHOS suggested by decors and lighting some of the gay and tragic elements in Goya's famous

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etchings, while the masked figures of Ana Nevada and Juanito Garcia were flitting across the stage, flirting, intriguing, carousing.

Other designers of recent Ballets des Champs Élysées productions include Stanislas Lepri, who contributed LE BAL DES BLANCHISSEUSES, Malcles, who imagined an eerie LA FIANCÉE DU DIABLE and Dior with his TREIZE DANSES. Marie Laurencin, famed for her LES BICHES of Diaghilew days, has done a very fresh, pastel LE DEJEUNER SUR L'HERBE, which has no relation to Manet's historic painting. Then Jean Hugo, brother of designer Valentine Hugo and grandson of Victor Hugo, has clothed and designed one of Petit's major works, LES AMOURS DE JUPITER.

Although I believe the Ballets des Champs Élysées is unchallenged in its decor, let us see what Roland Petit's Ballets de Paris have done. Many of his works have been seen in America: CARMEN (designed by Clavé) was the outstanding success, but some other ballets impressed us more. There was 'ADAME MIROIR, in which fascinating mirrors were placed at strategic points by the designer Delvaux. Leonor Fini's LES DEMOISELLES DE LA NUIT has a most poetic set (seen here in recent Ballet Theatre season) and there have been effective visual settings constructed by Geffroy, Marie Laure, Vachon.

The Opéra and Opéra-Comique, naturally, are more conservative in their novelties and there are fewer of them during the epoch 1945-50. In addition to the previously mentioned PALAIS DE CRISTAL, in which a single set was used, with the lighting changing as in successive movements the dancers came in red, blue, green and white spangled tights and tutus, there have been LA GRAND JATTE, decorated by Dignimont, L'INCONNUE (Charles Blanc), SEPTUOR (Y. Bonnat) and LE CHEVALIER ERRANT (Flores) at the Opera. None of these were particularly interesting. Both national theatres have successfully revived Fokine, Massine and Balanchine works such as PETROUCHKA, BEAU DANUBE, BOUTIQUE FANTASQUE, SERENADE, APOLLO, BAISER DE LA FEE.

It should be emphasized that the Opéra-Comique has attempted to get away from the moldy policies at the Opéra and a few of Jean Jacques Etcheverry's ballets are worthy additions to the repertory of the Opéra-Comique, for example: LE BARBIER DE SEVILLE and LA BALLADE DE LA GEOLE DE READING (after the poem by Oscar Wilde), in which sets and costumes were made by the young Belgian, P. May.

Other companies producing new ballets in France during this period include the company of George de Cuevas, the Grand Ballet de Monte Carlo and the now defunct Original Ballet Russe of Col. Wassily de Basil. These have called in old timers like Nathalie Gontcharova and newcomers like Jean Robier, Celia Hubbard, Monique Lancelot. Further designers active in this period include Cassandre, Colin, Erte, Loulene, Vertes, Mayo.

To sum up the period, one can call it the "Kochno period" in French ballet, just as surely as the previous periods in France and abroad were called Diaghilew and post-Diaghilew.

I think a corner has definitely been turned, in that design is more functional and remains

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or becomes more poetic. Due to Kochno and Bérard, Paris and France are still the great centers for theatre design.

It is difficult, at this instant, to pick out one or two names to watch. The future is up to Keogh, Clavé, Fini, Wakhevitch, Beaurépaire and a pleiade of other young artists who enrich ballet.

the season in review

continued from page 8

But it was redeemed by a solo for Miss Martin called "Goddess of Spite, Mischief, Plagues and Malevolence." This was an inspired combination of zany dancing and zany sound effects (siren, drums, etc.) that pictured a foolish witch who frightened herself far more than any prospective victim.

Part of the vitality of IXTLAN may be due to the fact that Miss Martin found her true ancestors in these smiling primitive people. For she, too, has a persistent and original sense of humor. But one of the other reasons for IXTLAN'S distinction is a strange one. Miss Martin choreographs more expressively for other people than she does for herself.

Her solos, of ANCIENT GUILT, (based upon Freud's contention that Moses was murdered in the desert by his own people); READY YES READY; and INSEARCH, contained movement material born of conviction, perhaps even of passion. But Miss Martin's own dancing instrument lacks the freedom and unself-consciousness to convey her choreographic message.

Miss Martin had fine musical collaboration in terms of execution as well as composition. In addition to Ivan Feidel's score, there were scores by Meyer Kupferman, Alvin Bauman, Robert Ward, Norman Lockwood, V. Rebikov, and Ben Weber.

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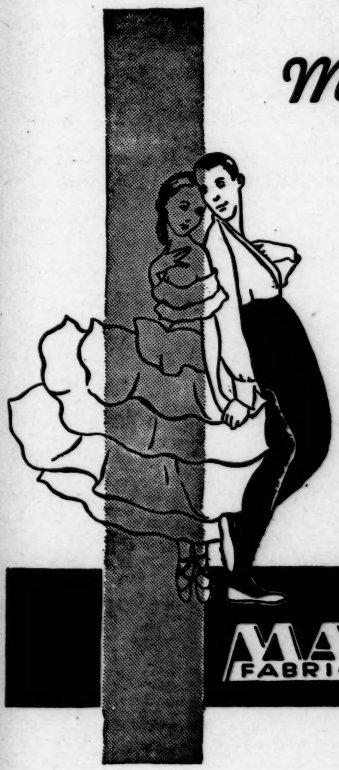

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In her SINFONIA MENUDA, La Meri grouped six dancers about a conductor figure. They formed an orchestra of castanet playing, taconeo, and hand clapping. The emphasis was on the fascinating variations of sound, with the body movements simple and functional. Pedagogically a work of this type serves as excellent motivation for students of Spanish dance, and its interest extends beyond the classroom, for Spanish rhythms are thoroughly absorbing for a concert audience.

Contrary to its policy, Theatre Dance included three solos. One of them more than justified the triple inclusion. Called IN QUIET DESPERATION, it said much about modern society. The dance was choreographed by Betty Lind and performed with great understanding by Ruth Harris. With the delicate balance between humor and pathos held throughout, it portrayed an anonymous human being caught in the repetitious meshes of daily routine — going through an agonizing insomnia — and returning to the clutches of the day. For the daily routine Miss Lind selected a few significant movements and made a repeated pattern of them. For the insomnia she devised a series of wild but plausible distortions with a wooden pillow. This was a dance to remember.

Not so the other solos. Linda Margolies' SMALL FIASCO made uninteresting use of a fluid and attractive dancing instrument. And Barbara Bennion's FALLEN WING tended to be an academic exercise rather than a dance.

Paul Szilard's BILITIS was one of those sadly pretentious works that talk their soul out in program notes and prologue and have nothing to say in movement. It was an account of sexual perversion in the innocent guise of a tale of Arcady and sugared with the most decorative and substance-less facets of ballet idiom.

Iris Merrick's Russian folk tale called THE RADISH could have been made into a perfect gem for an audience of children. The costumes were gay, the set and lighting effects by Kenneth Pfeiffer enterprising and colorful. But the fusion of pure dance and pantomime was graceless and unnecessarily coy.

Her group work, IMPETUS, indicates that Robin Gregory knows how to make meaningful movement tinged with sweep and linear variety. Her dance was a series of abstractions on the mother-child relationship. It was introduced by a fascinating chorus of girls paired off and tied together with rope around their waists. The girls were so carefully trained that they seemed to move as one.

The mother-domination theme is the Circe of young choreographers. It is, therefore, much to Miss Gregory's credit that she solved it so compellingly. The work was excellently danced by Miss Gregory, Matt Hart Turney, Phyllis Hamilton, Mary Hinkson, Miriam Cole, Dorothy Crooks, Sue Hackus, Marian Lawrence, and Barbara Lebby. The music was by Shirley Genther.

Alan Banks' ISRAELI DANCE SUITE made an effective fusion of folk movement

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and formal design. This was particularly true of the Sabbath Song with its isolated female figure balanced by group. Mr. Banks selected his dancers wisely, too, for they had a healthy, slightly gauche quality that added to the spontaneity of the dances.

•

ROBERTO IGLESIAS and his BALLETS DE ESPANA

JOSE TOLEDANO and his DANZA TEATRO

The week of February 26 produced two somewhat divergent approaches to Spanish dance. The first approach was that of Roberto Iglesias, who performed with his company at the 92nd Street "Y" on February 26. And the second was that of Jose Toledano who brought his company to the Carnegie Recital Hall on March 2.

A prior commitment (the DANCE Magazine Benefit for the New York Public Library) forced us to see the Iglesias company in studio rehearsal. But even under these drab conditions it was plain that Mr. Iglesias looks upon the Spanish dance as a creative, rather than purely traditional medium. In all of the dances, with the possible exception of the dance of the neighbors in his selections from the Three Cornered Hat, there was a careful attention to interesting and varied groupings. This was sometimes motivated by musical structure, as in the dashing MALAGUENAS and in the THEME AND VARIATIONS OF JOTA, and sometimes by the dramatic content, as in the fiercely concentrated ORGIA and in the excerpt from Garcia Lorca's ROMANCERO GITANO.

So far, Mr. Iglesias has only sketched the brief episodes of the ROMANCERO GITANO, a tale of jealousy and murder. But when he expands his basic material and gives it dramatic pace, it should be a genuine contribution to the growing list of dance works inspired by Lorca.

Mr. Iglesias and his company performed with dignity and polish. The group consisted of Aida Ramirez, Pedro Lorca, Matteo Vittucci, Francho Gallo, Elena Navarro, Gene Myers, Coco Ramirez, Deidre Stone, Barbara Sobell, Charlotte Jones, and Guillermo Keys Arenas. Mr. Arenas also contributed an original BOLERO RITMICO, which was neat in design but starchless in projection.

In contrast to Mr. Inglesias' freely creative use of the Spanish idiom was Jose Toledano's literal and traditionalist approach. This would have been perfectly valid (since the Spanish idiom is inherently interesting), had Mr. Toledano and his company performed with real style. But his four girls were obviously no match for him technically, and Mr. Toledano substituted superficial personal conceit for the deeply rooted national pride that should color the Spanish dance.

The brightest spot on Mr. Toledano's program was the subtle and soulful guitar playing of Carlos Montoya. The costuming was elegant and impeccable.

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The NEW YORK CITY BALLET CLUB as sponsor of three ballets by OREST SERGIEVSKY, JOHN BEGG and HARVEY KREFETS
At the Carnegie Recital Hall
March 31, 1951

The **New York City Ballet Club** has decided to sponsor an occasional concert of new works by young ballet choreographers. Their first effort in this direction was presented on March 31.

It's too bad that the theatre shortage forced them into the Carnegie Recital Hall, for its stage is so small that anything larger than a pas de deux is a crowd. It was, therefore, much to the credit of all the young dancers on the program that they managed to look proficient and attractive in the constricted space.

The three choreographers represented were **John Begg, Harvey Krefets,** and **Orest Sergievsky.** To talk of subject matter originality or dramatic development in their works would be a waste of time. All three were perfectly content to rely upon the theatrical color inherent in classic ballet technique. They served as arrangers, rather than creators.

Orest Sergievsky showed the strongest command of his medium. His first trio, OF LOVE AND LIFE, was sensitive to the music, and it was performed with conviction by **Franceska Kawaguchi, Max Nibelon,** and **Roberta Banks.**

His Degas inspired LE FOYER DE LA DANSE was given dramatic validity by the touching performance of Franceska Kawaguchi as the Premiere Danseuse of the Paris Opera. There were some pleasing combinations for the corps de ballet, too. And his LEGEND OF THE RIVER, one of those eternal themes of a young man who foresakes his sweetheart for some nebulous force (this time, a river) was given style and unity by the performance of Guest Artist, **Tashamira,** who added an interesting note of gauche vivacity.

John Begg's SUITE NO. 3 IN D MAJOR was so badly hampered by lack of space that it was impossible to tell whether or not it had clarity of line. His THE NIGHTINGALE AND THE ROSE was one of those works that can be found on any children's recital because they give the kiddies a chance to play at being trees and birds and moths. Why that should also be fun for adults it is hard to say.

Harvey Krefets' ROBIN GOODFELLOW was distinguished by animated dance designs and enthusiastic performing on the part of Mr. Krefetz, **Louis Johnson,** and **George Li** as Goodfellow and his companions.

The ballet also brought to the fore a talented girl named **Barbara Gray.** Miss Gray has genuine awareness of the musical phrase, and Mr. Krefets used her well.

If one accepts the premise that all young ballet choreographers must inevitably go through a moonlight and roses phase, then the New York Ballet Club should do a big service in helping them to get through it faster.

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continued from page 7

singer Pearl Bailey, was one of the greatest tap dancing acts in show business for seventeen years until, in 1946, he heard the call and established his own church in Harlem, the Grace Temple, right behind the Apollo Theatre. Rev. Bailey was seen on "This is Show Business" March 25th. He will stay on TV until he has paid off Grace Temple's debts, when he will again doff his dancing shoes. . . . **Iva Kitchell,** one dancer who does not have to be identified by more than name, recently struck what she, and we, too, consider a pretty rich vein. In recent shopping expedition her eye fell on a poster with an authentic Cretan design, of which she became so enamoured that she wanted her new house on Long Island crammed with it, in fabrics, chinaware, doilies, etc. So, on the hunt for a fabric bearing a similar design, she happened upon the famous house of Maharam's, where she discovered, to her joy, that craftsmen of the house will take any design under the sun you give them and print it on any fabric your heart desires. And what could be sweeter than a whole house full of drapes amok with Cretan decors, if you happen to feel that way about them? . . . Dancers over the age of 15 looking for a summer swing at opera ballet should look up **Winona Bimboni,** ballet mistress of the Chautauqua Opera, which will have a season in Chautauqua, N. Y. . . . The May exhibit in the dance alcove of the 58th Street branch of the N. Y. P. L. arranged by Arthur Todd, is devoted to **Hanya Holm,** perhaps as a welcome home gift to Hanya, who returns from trip to England and Germany this month. . . . Somewhat belated correction in connection with ballet-mastership of the Minneapolis Civic Opera concerns the notice published in the August, 1950 issue of DANCE Magazine stating that **Victor Stengel** was or had been maitre de ballet of the opera company. In fact, this office was and does repose in ballet mistress **Marianne Gallinger-Casoria,** who has recently held auditions for the coming season to be given at Lake Harriet. . . . **Marge** and **Gower Champion** returned to the Coast, after recent staging of dances for MAKE A WISH, to appear with **Gene Kelly** in SINGIN' IN THE RAIN and will later star in LOVELY TO LOOK AT. . . . **Jean Leon Destine,** dancer, was made a Chevalier of the Order of Honor and Merit, conferred upon him by the government of the Republic of Haiti in a ceremony which took place in New York on April 9th at the Haitian Consulate. Mr. Destine has in recent years been instrumental in restoring Haitian folk dance and music to public appreciation in Haiti itself, as well as making it known in the States. . . . Featured dancers in the "Americana" revue, currently running at Radio City Music Hall, are **Joseph Levinoff, Grace Thomas, Bettina Dearborn, Brunhilda Rocque, Maxine Marlow, Patricia Drylie, Shirley Keller** and **Marianne Vickers.**

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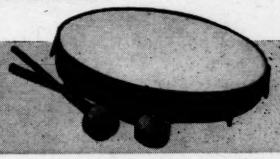

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LONDON . . .

Frederick Ashton's DAPHNIS AND CHLOE premiered at Covent Garden by the Sadler's Wells Ballet on April 5 was cheered by a capacity audience but received mixed notices. Exception was taken to John Craxton's costumes which unsuccessfully attempt to relate the legend to modern Greece, but his decor was admired. In the opinion of this writer, however, Ashton's choreography has been grossly underrated. His composition for both corps de ballet and soloists has seldom been more felicitous and he has captured the ecstasy and beauty of Ravel's score in a wholly satisfying manner. **Margot Fonteyn** dominates the ballet as Chloe, a performance wonderfully touching in its evocation of innocence, fear and joy (and **Tamara Karsavina,** the original Chloe, was in the audience to applaud her). **Michael Somes** as Daphnis is successful in that most difficult of styles, the lyric-pastorale, while **Violetta Elvin** and **John Field** are excellent as a couple of seducers. **Alexander Grant** is a vivid and exciting Pirate Chief and the large supporting company is uniformly excellent. It is too bad that this ballet could not have been in the repertoire for the last American tour, for it would have added greatly to the value of the Wells' modern repertoire.

Preparations go ahead at Sadler's Wells Theatre to prepare the Theatre Ballet for their U.S.A. and Canadian tour of next Fall. It will visit 62 towns in six months and will take nearly 50 dancers in a repertory of some 16 ballets. A full-length COPPELIA is to be added to the repertoire with specially designed decor and costumes by the Australian artist Loudon Sainthill. **John Cranko** contributes yet another new ballet to the repertoire in May when his HARLEQUIN IN APRIL with music by Richard ("Punch and the Child") Arnell and decor by John Piper is produced as a Festival of Britain offering.

A party in the Crush Bar of the Royal Opera House after the performance on March 12th honoured the return of the Sadler's Wells Ballet and was the occasion of a presentation to critics **Cyril Beaumont** and **Arnold Haskell** of dress miniatures of their recently awarded Legions d'Honneur. These gifts had been subscribed by the dancers of the Paris Opera under the chairmanship of danseur étoile **Max Bozzoni,** together with members of the Association des Ecrivains et Critiques de la Danse, and were presented by French critic, **Pierre Michaut. Mlle. Laurent,** a high official of the French Ministry of Education came over specially for the occasion and the guests included the French Ambassador and Mme. Massigli.

American ethnic dancer **Beth Dean** and her husband Victor Carell gave a week's season at the Mercury Theatre from March 26, called "An Anthology of Dance and Song" from Australasia and America. Most successful were Miss Dean's descriptions and demonstrations of Maori dances from New Zealand and these have proven admirable introductions for her audiences at ballet clubs up and down the country.

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PARIS . . .

For the bimillenaire of Paris, the Opera is to put on the original SCHEHEREZADE of Michel Fokine, with original Bakst decors, to be mounted by **Lifar** and **Zereff.** Paris is also talking — more kindly than it sounds — of the bimillenary of **Mistinguette,** who is cementing Franco-American relations in a New York cabaret.

Balanchine is expected to arrive here to mount a new ballet for the Paris Opera. **Toumanova** is slated for the lead.

Ray Ventura is making two film shorts with choreography by Lifar, "To The Memory of a Hero" (Beethoven music) and "Mephisto" (Liszt). Leading dancers are to be **Ludmilla Tcherina, Edmond Audran** and **V. Skouratoff.**

Interesting historical tie-up occurred when **Serge Lifar** and members of the Opera ballet performed at the Sorbonne to help the French Society for Educating the Deaf and Dumb. Among the organizers of this affair was Alfred Pereire, a direct descendant of J. Pereire, the first man in France to teach the deaf and dumb to speak.

Golda Antignac

•

CHICAGO . . .

Joan MacCracken stepped into the Jean Arthur role in PETER PAN on April 15. . . **Ruth St. Denis** is slated to give a recital in the Opera House on May 20 . . . **Joan Woodruff** was choreographer for the documentary movie made here by the Illinois Central Railroad. Several Chicago dancers featured included **Barbara Steele, Jane Bockman** and **Ken Johnson**. . . U. of Chicago's **Edith Balwebber** conducted Chicago Dance Council's April meeting. . . **Mary Vandas** dancers, an engaging trio with a diversified repertoire, dance in Wilmette on May 11. . . **Arleigh Peterson** of the Chicago company of SOUTH PACIFIC appeared in concert at Kimball Hall on April 8. He has a magnificent feline quality, lithe and loose in blues and a fascinating softness of descent from his high, lightjump. Numbers included modern, Afro-Brazilian, Kathakali and tap.

•

Ann Barzel

SAN FRANCISCO . . .

Ruth St. Denis celebrated her 50th year as a dancer while answering the telephone, standing on her head, for the benefit of the local and national press which came to do her honour. The scene took place at the Huntington Hotel. We don't know if this was the reason she was a sell-out at the Curran Theatre, but that she was. . . **Dmitri Romanoff** expected home on vacation shortly. . . The premiere of LE GOURMAND by the San Francisco Ballet brought mixed reviews in the press and mixed feelings in the audience. Decors were delightful and the idea behind the ballet excellent but execution lacked continuity. **Carolyn George** as a "filet of sole" was remarkable. . . THE MISTRESSES OF LORD BYRON was entertainment of the first order, in which **Nancy Johnson** and **Sally Bailey** excelled. FILLING STATION was notable for performance and for **Russell Hartley's** decors and costumes. In the latter ballet, **Roland Vasquez** was outstanding.

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HOLLYWOOD . . .

Born March 20, 1951: Colleen Newhill, at 5 pounds, 15¼ ounces. Her parents: James Newill and **Milada Mladova**. . . **Simon Semenoff** has joined the faculty at the **Arthur Prince** school and is teaching professional class. Semenoff has signed to do a series of half-hour ballets for TV, for which he will be both dancer and choreographer. . . **Irwin Parnes' International Folk Dance Festival** has left Los Angeles for a European tour, with a stopover in New York. The group opens in Palermo, Sicily May 10th; will then tour fifteen Italian cities, including Rome. Other stops are to include Geneva, Copenhagen, Oslo, Bergen, Stockholm and Paris. Among the principals in the group are Antonio and Luisa Triana. . . A number newly added to the film ON THE RIVIERA is "Popo, the Puppet", which **Jack Cole** has devised for the Danny Kaye picture. Kaye and the dancers actually work as puppets, dangling from heavy ropes and being pulled up and down by a system of counterbalance weights. Eight property men operate the human puppets for the duration of the four minute ballet. Leading dancer is **Gwyneth Verdon;** others are **Ethel Martin, Ellen Ray, Carl Ratcliff, Tex Brodus** and **Herman Boden**. . . **Michel Panaieff's Ballet Intime** appeared March 17th at the Wilshire-Ebell. **Tamara Maximova,** associate teacher in the Panaieff school, was soloist, and **Patricia Denis** was guest artist. As narrator in the dance-drama THE DRESS (or Crime Does Not Pay) **Joan Wilcoxon** scored a notable success. . . The first **Cabaret Concert** of the new season was presented March 16 and 17 by **Miriam Schiller** and **Grusha Marek** with **Sujata Devi** and **Dave Zeitlin** as guest artists. Oriental, Moorish and jazz numbers were featured.

Selma Jeanne Cohen

•

BOSTON . . .

Peter Hamilton has left the cast of IT'S ABOUT TIME to fulfill contracts on the Coast. He has been replaced by **Stephen Bernard**. . . **Jan Veen** has signed a contract for Australia. He leaves in June; is not expected back until September. . . **Ralph Taylor,** who danced and composed dances for the Emerson revue has been signed to do their next production. . . **Susie Heath** has given up her teaching at the Meadowbrook school due to overwork. Let us hope it won't be long before she regains those lost pounds and returns to her students. . . **Harry Coble** will take over the modern and **Ruth Sandholm** the ballet department for the summer course to be given at the Boston Conservatory of Music.

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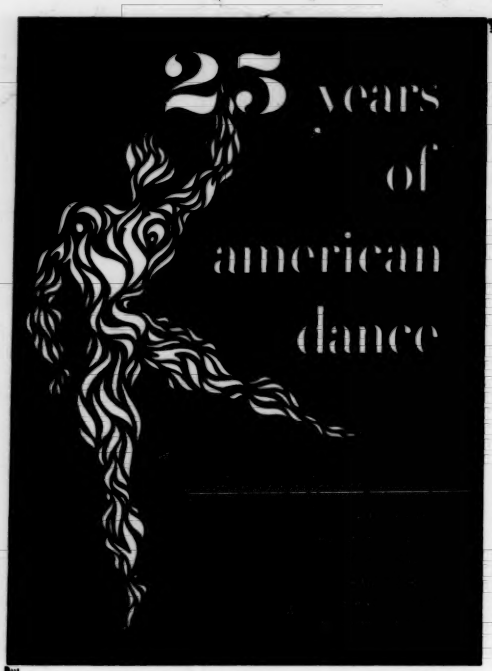

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